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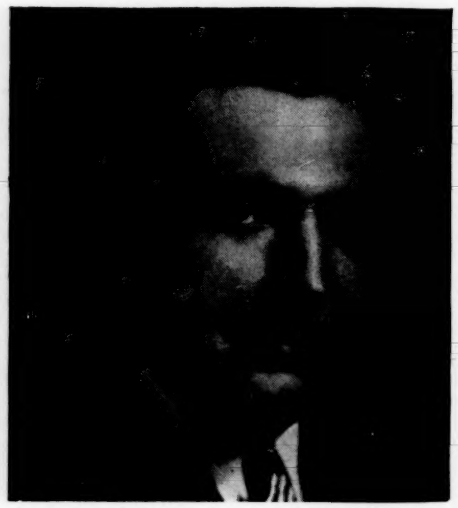

An Open Statement of Appreciation

to the

IMPERIAL SOCIETY

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London, England

This is to heartily thank the Imperial Society (Stage Branch) for its kind offer, which came through the President of this branch, Miss Zelia Raye, for me to teach at its next congress in London this summer. Due to my having been engaged to teach at the Convention of the Dancing Masters of America, Inc., and the Normal School and Convention of the Chicago Association of Dancing Masters, I find it impossible to make the trip. It is my most earnest desire to have the opportunity to teach the Imperial Society at some future time.

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•

Schedule

Chicago	Feb. 23	Hotel Congress
Detroit	March 1	To be announced
Columbus, O.	March 8	To be announced
Cleveland	March 15	To be announced
Buffalo	March 22	To be announced

•

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VOL. 9 MARCH, 1936 No. 6

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BOOKS REVIEWED

Diaghileff, His Artistic and Private Life, by Arnold L. Hasell in collaboration with Walter Nouvel. Simon and Schuster, N. Y.

Mr. Haskell's book is a major contribution to the literature on ballet, and it surpasses everything that has been published during the recent years, including his own *Balletomania.*

Diaghileff is much more than a comprehensive and absorbing biography of the man who gave ballet a new form and content, and shaped and molded its history. It is a complete historical treatise on contemporary ballet, from Petipa to Massine (up to 1929). The reader who is interested in ballet and the future historian of ballet will find in Mr. Haskell's book a wealth of valuable and most interesting information about the outstanding period of the renaiscance of ballet in Europe. There will be a number of people who will disagree with the author on the importance ascribed by him to Diaghileff. Mr. Haskell foresees it and at the end of his Foreword he says: "No memoirs that will come in the future can detract from Diaghileff's own role. From 1919 to 1929 was the Diaghileff era in European art."

To this reviewer the three chapters on the history of contemporary ballet are the most interesting ones, next to the main part of the book dealing with Diaghileff's life from his early childhood. The public, however, will probably turn first to the chapter entitled "Diaghileff and Nijinsky." They will be disappointed. Mr. Haskell devotes very little space to the abnormal relations between Diaghileff and Nijinsky, and when he does write about them, he cloaks his language in a mid-Victorian style that makes it sound a little sophomoric. The value of this chapter lies in the fact that it repudiates, definitely and completely, the statements made by Romola Nijinska in her recent book *Nijinsky.* This Mr. Haskell does not with arguments but with facts, corroborated by numerous depositions, letters and telegrams from people who were *in medias res.*

As I said in the beginning, *Diaghileff* is a major contribution to the literature on ballet, and it is unfortunate that a book of this calibre should not be free from mistakes and inaccuracies. To mention a few, Diaghileff's nurse is called by the author "Nynya," when it should be "Nyanya" (the Russian word for nurse); the ballet *Pavillion d'Armide* is called in one place *Pavillion d'Armande;* Ida Rubinstein is called both Rubinstein and Rubenstein, etc. Is there not a way of checking such little, but very irritating, things?

To the Editor:

In regard to the review of *Modern Dance* on Page 6 of your February issue, please note first that *I am not* "head of the Wigman Schools in America". My official position as it concerns the Wigman School is American Business Representative of the Wigman School, Dresden. My work for the Wigman School is concerned entirely with the business of conducting groups of dance students to Dresden for the yearly summer course.

Please note further, if you will kindly study the book again, that in compiling the book I was not "completely biased". Had I

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EDITORIAL

A STORM of protest within the dance teaching profession broke out with the recent publication in *The Household Magazine,* published in Topeka, Kansas, of an article by Arthur Murray, New York ballroom teacher, entitled *Poise from Dancing Feet.* In this article Mr. Murray voices his views on the value of dance training for children. But in the process of elaborating his reasons for stating that ballroom dancing is the best for children, Mr. Murray says:

"Most assuredly I recommend ballroom dancing in preference to any of the others. Let's analyze them and find out their defects."

In his analysis, Mr. Murray then made statements which aroused the indignation of teachers all over the country, who promptly communicated their protests to THE AMERICAN DANCER and to their various organizations. Some of the statements, as will be seen, are so obviously erroneous, that THE AMERICAN DANCER cannot do otherwise than join in the protest, both in this editorial, and by written communications to Mr. Murray and to *The Household Magazine.* Inured as most of us in the dance profession are to inaccurate statements about the dance in lay publications, it is more than usually disheartening to find that these statements come from one within the field who should have had not only a regard for the interests of his colleagues (many of them past patrons of his) but also a healthier respect for the general body of dance knowledge.

It is useful here to quote the outstanding statements made by Mr. Murray in his article. It will not be difficult to show their error:

To begin with, Mr. Murray gives the five types of dancing today as rhythmic, tap, toe, folk and ballroom. Inasmuch as the nature of all dancing is to be rhythmic, what specific kind of dancing, then, does Mr. Murray mean? From his context, a guess might be hazarded that he means the free or natural dance, as developed by many outstanding teachers. Saying that "this type should be discarded," Mr. Murray adds: "Rhythmic dancing not only is unnecessary but it actually defeats the purposes of physical grace. . . . It develops the hips by raising the legs, since this movement expands and develops the hips." Since when did the simple act of raising the legs develop the hips? This would indicate that all athletes would have overenlarged hips! Such a statement, disregarding the work done in the past by Isadora Duncan, Mrs. Noyes, Dalcroze, and others, and reflected in the work of almost every fine dancer today, obviously falls of its own weight.

"Tap dancing is good as a parlor stunt but the majority of medical men do not sanction it for girls."

Tap dancing, now perhaps the most popular form of dancing next to ballroom, is certainly more than a parlor stunt. It develops poise, equally with all forms of the dance, as any well-balanced system of physical and rhythmic exercise will do. As to the claim that medical men do not sanction it for girls, we have not only the fact that the large majority of dancing schools have pupils sent to them every season, by doctors, for training in all forms of the dance, but also that tap is one of the major forms of dancing being taught to school children in every American community, under the supervision of physical educators, boards of education and Parent-Teacher Associations, none of whom may be presumed to be wilfully disregarding physicians' advice. Any person may confirm these statements in his or her own comunity, and with any reputable physician whatsoever. Mr. Murray may have meant that overactivity in tap might be harmful. Of course. So is overindulgence in anything. Why, then, does Mr. Murray's school offer courses in tap?

"Toe dancing," the article continues, "must begin at an early age. I personally do not approve of the Russian style of ballet dancing, for it produces flat feet. . . . In turning out the toes, as one must do in a ballet, one breaks the arch. Ballet dancing makes the body more graceful but it ruins the feet."

From the above it is to be deduced that though the "Russian style of ballet" produces flat feet, French and Italian ballet do not! It will be news to the thousands of ballet dancers and pupils in this country that they have flat feet, and that their arches are broken! Also, since when are "toe" and "ballet" interchangeable terms?

With a few sentences on folk dancing, described as "interpretive dancing in simple steps," the catalog of dances is over.

What about acrobatic dancing? What about the modern, contemporary dance? What about Spanish and other national types?

If the above answers to the article are not enough, let us quote Mrs. Montie Beach, President of the Dancing Masters of America, and its sixteen affiliated clubs, voicing the opinions of many of her constituents:

"Each branch of dancing has its place in the scheme of life, as does ballroom. Ballet, the entertainment by command of kings, czars and emperors down through the ages, surely cannot be so maligned and passed over so lightly by us. Any one of the different branches may be abused and is; but surely, through the past twenty-five years, no form of dancing has received greater criticism than ballroom dancing, with the Bunny Hug, Grizzly Bear and other terms of like nature to portray the animal motions. These were given to one of the loveliest and most healthful recreations we had.

"Personally I prefer ballroom dancing, but that isn't any reason that other forms are not worthy of consideration or use, or that they should be criticised. Not any more reason than for a violinist to say there is no beauty of touch and tone in the piano or the harp—in the other instruments that are necessary to make a symphony orchestra a perfect whole.

"In justice to all the fine teachers who teach the various forms of dancing, I desire to register my complaint that the article was not a fair or just one."

And from Walter U. Soby, Secretary-Treasurer of the Dancing Masters of America for the past eleven years, a member of the organization for twenty-five years, and a teacher in Hartford, Conn., for thirty-five years, let us quote the following:

"Since Mr. Murray's article appeared in *The Household Magazine,* there have been numerous complaints made by dancing teachers throughout the country that some of his comments on what a child's dancing lessons should consist of have not met with their approval.

"There are points of information in the article that are true and others that need reconsideration and criticism. No dancing teacher will argue that any child studying dancing does not gain poise from taking dancing lessons, but to stipulate that ballroom dancing is the only type of dancing that gives a child rhythm, grace and poise is entirely incorrect. As to what to teach children to make

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DANCE PROJECTS STARTED BY WPA

Federal Dance Projects Take Varying Form in New York, California and Chicago

New York

What is regarded by New York dancers as the most important contribution to the progress of the dance as a part of the American cultural pattern is seen in the beginning this month of the Dance Theatre Project of the Federal Dance Project. Begun early in January only as part of the Municipal Drama Project, which is part of the Federal Theatre Project in New York, the dance plan, as a result of continued negotiation, was changed to a separate project, and now is one of the five major divisions of the Federal Theatre Project in New York. Don Oscar Becque, New York dancer and teacher, is the director, responsible to Philip Barber, successor to Elmer Rice as Regional Director, and to Hallie Flanagan, national director of the theatre project.

Premises for headquarters and rehearsal quarters have been leased at 254 West 54th Street, and over a hundred and fifty dancers, choreographers and assistants are at work preparing the first of a proposed six productions to be shown in a mid-town theatre some time in March. Money has been appropriated by the Works Progress Administration to carry the Project until June 30, when all Federal projects expire and Congress is expected to appropriate more funds. Ninety percent of the allotted money must be spent on wages, leaving adequate funds for scenery, costumes and theatre rental.

Speaking of the Project, Mr. Becque says: "I think that the establishment of the Dance Theatre Project is really of historic importance, very far-reaching in its social and artistic implications. There has never been a large permanent dance theatre in America, and this is the first time that the Government of the United States of America has given money to the dance."

The present company of dancers, choreographers and staff has been formed from dancers who have been on relief or on other projects since November 1, the deadline set by Administrator Hopkins. At present, nothing can be done for needy dancers who fall into neither of the above classifications, though it is understood that dancers now on other projects may get themselves reclassified, and transferred to the dance project. It is hoped that the November 1 deadline may be changed by Washington, but until it is, the above conditions will obtain.

The budgetary provisions provide for a ten percent allowance of individuals not on relief: which means that when necessary, a project may employ outside individuals at nominal salaries to fill certain jobs. On the Dance Project, Director Becque and other members of the administrative and producing staff will fall in this category. But in no sense, it is understood, does this allowance mean that project workers will not receive first consideration.

The staff consists of the director, three musical directors, three choreographers, a technical director or stage manager, and a director of personnel. The staff and dancers will work a twenty-four hour week, at present divided into four five-hour days and one four-hour day.

Mr. Becque revealed that most of the dancers now on the project are dancers of one or the other of the various modern techniques, with a very few ballet dancers, and some tap and other types. The task confronting the choreographers, then, Mr. Becque points out, will be to evolve a basic balanced technique which will be, so to speak, a common denominator of varied dance forms. This is a delicate task, because the Project is firmly opposed to furthering any one school of dance thought.

In preparing for the productions, the choreographers will submit scenarii of their proposed works to Mr. Becque, who will choose the ones to be done. Though held fully and solely responsible by the rules of the project for the choice of productions, it may be deduced that Mr. Becque will seek advice from his statement that the project as a whole is open to and eager for sound advice from all sources whether in or outside the project itself.

Costumes and scenery will be made by the central workshop of the Theatre Project, to which the Dance Project has access, under the direction of Cleon Throckmorton, well-known scenic designer, who is assisted by a corps of designers, painters, etc.

The dance productions will be presented in a regular theatre, one of those not in consistent use by private commercial theatrical producers, as other theatre units are doing, for all Federal projects are not permitted to compete with private enterprise. Box office prices had not been set as this issue went to press, but all box office receipts go back to the WPA funds, helping in a sense to make the Project partially self-supporting. It is hoped that, should high quality be revealed by the productions, that it will be possible to make them fully self-supporting, or nearly so, on a more or less permanent basis. It is also expected that the productions may tour if their quality warrants such a step.

Don Oscar Becque, director of the project in its present form, was one of the two directors of units, with Gluck-Sandor, under the first set-up early in January. His appointment by the WPA as director brings into prominence a dancer and teacher who, though known in contemporary dance circles in New York and the East, is neither a so-called big name on stage or in the regular run of studio teaching, for his most important work has been in taking the modern dance into New York City's progressive schools, and also in giving the first course in the modern dance ever to be given in an American university when he taught at New York University.

Becque is of pure American stock, born in Oklahoma of part Choctaw Indian ancestry. Though one of the first dancers to devote himself exclusively to the contemporary dance in its early stages of pioneering, he received his first dance training, from the ages of seven to fourteen, in ballet with Leo Staats, Zambelli and Cecchetti, and in later years, with Veronine Vestoff, Mikhail Mordkin and Mme. De Karlova. So expert did he become in ballet that he was once invited by Diaghileff to join the Russian Ballet.

After graduating from the University of Chicago, Becque began experimenting in the dance as an independent art, and gave a performance at the Booth Theatre in 1928, which was variously received by the critics. He subsequently continued his studies in the contemporary dance, divorcing himself from exclusively ballet technique, and began its teaching in schools and universities. He also staged ensemble work for the New Playwrights' Theatre of some seasons ago.

Present indications being that the various dance projects in other parts of the country, reports of which are herewith appended, will eventually be consolidated into one national unit, the guess may be ventured that Mr. Becque will become national director if, as, and when this happens.

California, by Dorathi Bock Pierre

When I first heard of the Federal Art Project and the Federal Music and Drama Projects, I wondered if dancing would in some way be connected with one of them, or if there might even be a separate dance project. Although I made a few inquiries I was unable to get any definite information, until recently I had the pleasure of meeting a woman actively interested in the Dance Project, who was able to give me all the information I wanted.

It seems, as was to be expected, that in the national set-up dancing and the art of unemployed dancers was not at first considered. Dancers as a whole are not the kind either to air their troubles or demand recognition, and if they signed up for relief they never signed as dancers. Nor have they any group or union that will project them to the front for their own protection, or the furtherance of their art.

Dr. Nikolai Sokoloff, Federal Director of Music in Washington, has an able assistant in Mrs. Elizabeth L. Calhoun, who is herself very interested in dancing and was eager to see that dancers entered into the Federal projects. Through the cooperation of others who also became interested, a plan was evolved for having a dance project in connection with the National Youth Administration, through the Federal Music Project, realizing that dancing, always so closely allied with music would give the dancers opportunity for great freedom of expression, and at the same time would create a working plan for the orchestra and vocal chorus.

Mrs. Calhoun was a great admirer of the ideas and ideals of Martha B. Deane, Associate Supervisor of Physical Education, and dance instructor of the University of California at Los Angeles, and presented the idea to her. Miss Deane was immediately enthused with the plan, seeing in it much more than a mere outlet for the dancers of the present, as she realized it *would* mean a closer harmony of understanding and creative expression between the musicians and dancers; she saw in it also the possibility of laying a foundation for an American national dance movement.

Mrs. Calhoun felt that Miss Deane's method of encouraging the dancer's own interpretation through a modern approach to the American thought was the right type of dancing for the project. Consequently the west coast is fortunate in being chosen as the first place in the country for the experiment. Here in California the Dance Project is being supervised by the Federal Music Project, and is being underwritten for three months. This time period is arbitrarily set, making it easier in the allocation of funds, and will be prolonged.

First an advisory group was formed, headed by Harle Jervis, State Director of the Music Project, and they have taken great pains in working out a plan that would be

(*Continued on page* 32)

ARGENTINA EXPLORED

American Dancer Finds South American Folk Dances in Danger of Extinction

by NOEL MEADOW

BELLE DIDJAH, *proponent of the contemporary dance, has just returned from a concert tour of several Latin American republics. She urges dancers of those countries to concentrate on their native art*

BELLE DIDJAH, American dancer, recently returned from an extended concert tour in Argentina, Uruguay and Brazil. Originally engaged for a series of twelve concerts, her success was such that she was detained for forty recitals and signed a contract for a return engagement in 1937 which will also include the main cities of Chile, Peru and Central America.

Belle Didjah is the first American concert danseuse to demonstrate the new dance, its modern application and implications, to South American audiences. She appeared in the large metropolises like Buenos Aires, Montevideo and Rio De Janeiro, and in some of the smallest and remotest villages in the interior of those faraway countries, like Parana in Argentina and Piricicaba in Brazil. During the seven months that she was away from these shores she had ample opportunity not only to bring before her foreign audiences her choreographic creations but also to study native dances and get a fairly accurate idea of their trend as an art.

It is of great interest to the lover of the dance in this country to hear what this young dancer has to say about her trip, her experiences and observations she gathered. But she insisted:

"I have not yet had time to organize my impressions. I am still too close to the people I met and the warm reception they gave me to present a clear and unbiased account of them. So you will forgive me if what I say will appear full of gaps or lacking in color. I haven't the necessary distance and perspective to give you as full a view as I might sometime later.

"To begin with, I would like to tell you that I believe every artist of the dance in the United States should visit our South American neighbors. Their enthusiasm, their genuine appreciation and marvelous hospitality, and the wealth of material their folklore offers are sufficient reward for the trip, if five weeks on the Atlantic Ocean and undisturbed hours in the gymnasium of the steamer need any reward. The South American concert audience is ready and eager for anything the artist will bring, provided it is genuine, sincere and unassuming.

"For Argentina, which sets the pace and the tone for the neighboring republics, is not yet acquainted with the modern schools of the dance. So far their concert stages have known the art of classical ballet as presented by Nijinsky, Pavlowa, Fokine, and, recently, Lifar; or the delightful creations of Argentina and other dancers of the Spanish school. Of late years jazz has taken a strong hold on the theatregoer's fancy. So much so that musical revues and cabarets import line girls from here by the dozens. Very rarely, by the way, are the promises, made to the girls before embarkation, kept. Some of them have to return quite disappointed because of the greed and dishonesty of so-called managers. But the very fact that they are inveigled to go there—and many of them do earn well—is symptomatic of the tremendous interest that exists there, as well as in the other countries on that side of the equator, in jazz rhythms. Indeed, even Trinidad, where I spent a day on the way home, imports American girls, as the posters in the streets proclaim them.

"But why can't they have their own dancers, one naturally wants to know? In the first place, the stage as a profession for a girl is still 'not the very right thing.' Those girls who have dared to choose dancing as a calling have a precarious time of it. The managers wants jazz because, they claim, the audience wants it. And there is no one to teach the young ladies the intricacies and mysteries of this typically North American art. It is, therefore, not easy to sit in one of the theatres when the line girls do their numbers and keep your mind from wandering to the spaces of Radio City Music Hall where the precision unit does its machine-like routines.

"I looked for the Argentine dance, for the native rhythm, and could not find it anywhere in Buenos Aires. Their revues present the latest,—what they think is the latest,—steps from Broadway; their night clubs and cabarets have orchestras that are as hot as anything New York can offer. Yet, Argentina does have its people who live and work and sing of their own joys and miseries. And, as everywhere, these constitute the source from which the Argentine art will spring. I have seen children or peasant lads dance, and I am convinced that in their music and exhilarating fiery dances the secret of a great art is hidden. I cannot imagine any American dancer performing the way those natives from Cordoba did that afternoon in July. If only the Argentines would realize that they themselves are the carriers of a great choreographic art! But even these *gauchos* have already been infected with the virus of our jazz. The movies, you know, reach the furthest nooks of human habitation. And the beautiful Argentine folk dances are gradually being adulterated with Harlem steps. . . .

"I did meet in Cordoba a dancing team, Lito and Chola Cerruti, who understand and love their own dance. They have made attempts to raise it to the level of stage art. But as yet they have met with no encouragement from those who should support their native talent. The Cerrutis are forced to eke out their livings in forsaken cabarets of doubtful reputation and struggle against tremendous ouds in their desire to recreate the tango and build the *gaucho* dances into a new form of dance expression.

"There is a lot I could say about the dance in Brazil and I am awfully sorry that my shortage of time and your limited space will not allow me to dwell upon it. For Brazil, with its vast stretches of jungle country, with the superstitions of the natives of those semi-civilized remote hamlets, can boast of rhythms so unique, so weird and captivating that one cannot talk of them without a mixture of awe and admiration. I saw the *Sombo* dance and I also saw the *Macumbra*. The latter is prohibited in Brazil by the authorities, for it is supposed to possess, as the natives believe, witchery.

"I feel that my visit to Argentina, Uruguay and Brazil has enriched me both spiritually and artistically. The people there are so hospitable, so appreciative and gentle that one leaves them with a sense of painful regret. The further their shores recede the stronger grows one's sense of nostalgia. If the people who came to my performances enjoyed my work even a fraction as much as I enjoyed their friendship and kindness, I have not disappointed them. For they are lavish in their friendships and deep in their kindness."

A UNION FOR DANCERS

The Movement for Economic Organization Gains Sudden Strength—California and New York Begin

THE STRUGGLE of dancers, led by a few far-seeing individuals, for organization among themselves to safeguard their rights along labor union lines, has sprung to the fore of all dance world news with the accession of strength in California and New York City. Inasmuch as these two instances may be the real beginning of a movement which will end in success, it is worthwhile to inspect each situation with some care.

In Hollywood, some little time ago, the Screen Dancers' Guild was organized by a group of young men dancers after one of the major film studios had repeatedly forced flagrant abuses on them. A charter was adopted; George Calhoun became President, George O'Hanlon, Secretary. The membership was subsequently opened to girls, and already the Guild has brought about a betterment of conditions for dancers working in the studios. Their power is such that, even with the present comparatively small membership of a hundred and fifty, the Guild has been able to protect dancers from dance and stage studios which offer pupils to film companies for little or no pay, simply to make good on statements that they "place" all students.

The Screen Dancers' Guild originally planned to become a branch of the Screen Actors' Guild, but this plan was abandoned when the actors' group demanded that the Dancers' Guild disband as such, and join the actors as members of the Junior Guild. Very sensibly, the Screen Dancers' Guild refused to comply with this demand: first, because they would then have been rated as actors; and second, because, dancers' problems being altogether different from those of actors, their interests would not have been advanced in any way.

At present, the Screen Actors' Guild, busily extending its power, is the only opposition, and local observers regard it as likely that the Screen Dancers' Guild will become a branch of the Academy of Motion Picture Arts and Sciences. The Screen Dancers' Guild is reported to be a serious and sincere organization which has already got some concrete achievements under its belt.

The opposition from the Screen Actors' Guild is difficult to understand, for the organization is naturally supposed to protect the small as well as the great. Its opposition has taken the form of outright hostility, as when it forbade Eddie Cantor and other Actors' Guild members from appearing for a Dancers' Guild benefit. This was felt by dancers to be all the more unfair, because all ensemble dancers must pay a small weekly contribution to the Actors' Fund, though the Actors' Guild has decreed that no dancer may benefit from this relief fund.

If the Screen Dancers' Guild can win the support of every dancer in the film industry, whether solo or ensemble, and rectify this and other abuses, it will have earned the right to form the nucleus of an American dancers' union embracing all fields.

Those familiar with the situation know that dancers appearing in legitimate productions come under the control and protection of Actors' or Chorus Equity, depending on whether they are working under artists' or chorus contracts. But the rest of the great entertainment field remains unorganized, and the dancers in them are absolutely unprotected except by the processes of civil law, which are less than useless.

As a result, dancers in picture houses (where girls are notoriously overworked and underpaid), vaudeville, night clubs (where the pay-off is frequently skipped), hotels (where conditions are generally good), burlesque (where conditions are uniformly bad), single club dates (a helter-skelter affair), are all unprotected, and in many cases are systematically taken advantage of.

Despite these conditions, which are well-known to anyone connected with the theatrical profession, and which were specifically brought to the attention of Frank Gillmore, President of the Actors' Equity Association, and Secretary Bryant of Chorus Equity, in a series of conferences three years ago by a group of New York teachers (Dorothy Norman Cropper, Edward Fitzgerald, Attorney V. L. Chalif, et al.), Equity refused to do anything on the grounds that the difficulties were too great, and that sufficient revenue could not be raised among dancers to support an organization.

If this statement of Equity reasons is correct, then the Association is grossly ignorant of the fact that there are more dancers in the theatre than any other one type of artist, and that dancing constitutes more than fifty percent of all stage entertainment. This refusal came from Equity at about the same time that it was spending thousands of dollars to organize in the film industry, where actors (though not ensemble dancers!) are uniformly well paid and well treated.

This month in New York the formation of the Dancers' Association has aroused hope in various quarters that the movement will gain a real foothold here. This organiaztion of approximately a hundred and fifty dancers grew out of meetings held to urge the creation of a federal dance project, to the achievement of which objective the group contributed largely. It now announces that its main purposes are as follows:

To foster the advancement of the dance;

To safeguard the economic interests of the dancer;

To increase and equalize the educational opportunities of the dancer;

To promote the general welfare of the community through the dance.

A permanent executive board includes Doris Humphrey, Tamiris, Don Oscar Becque, Esther Junger, Gluck-Sandor, Sophia Delza.

The Association is being advised on organization of dancers on the Federal Dance Project by the City Projects Council of the PWA, and thus far the greater portion of the Association's energy has been spent in the preliminary steps of organization.

It is thus too early for comment on the development of this organization, beyond saying that if it is a true step in the direction of a pure and simple labor organization along the general lines of Equity, it then deserves the prompt and unstinted support of all dancers in every field.

THE AMERICAN DANCER is a firm supporter of the struggle among dancers for self-protective organization, but it believes that certain principles must be observed in order to foster the movement among dancers of all types.

Dancers must first realize that they must organize independently, as no other established organization now in the field (Equity, Screen Actors', etc.) will help them, until the need is brought clearly before the memberships of these bodies.

Any dancers' union must be so constructed as to offer protection to dancers ranging all the way from the concert field to the ensemble dancers in vaudeville and burlesque. There can be no room for artistic snobbishness in a sound unionization movement, as the fundamental problems of dancers concerning which a union can truly help are common to all:

Enforcement of contractual obligations between both parties;

Setting of minimum pay and maximum hours;

Restriction of unlimited rehearsals to a definite period;

General working conditions;

Possible enfranchisement of agents, as has been done by Actors' Equity and the American Federation of Musicians, to eliminate chiseling, abuses of fee-splitting, cutting union scale, kickbacks, etc., abuses with which every dancer is all too familiar.

Establishment of rigidly uniform payment of commissions on a ten percent basis; etc.

All these problems are shared by every type of dancer, and any plan which overlooks these cardinal difficulties will automatically fail to attract to a proposed union the very dancers it purposes to protect.

Dancers must thus understand that they must organize independently, later making affiliation agreements with, perhaps, the American Federation of Labor, and with other theatrical unions, such as the actors, chorus, electricians, stage hands, musicians, screen dancers, etc.

Bitter opposition to dancers organizing will come chiefly from vaudeville, burlesque and the picture house chains, which will actively resent any attempt to raise wages or otherwise improve conditions. This opposition will be powerful and well-organized, coming as it will from nation-wide theatre chains with swelling bankrolls. Night clubs will oppose, too, but this opposition will not be well organized. Hotels, by and large, will not oppose unionization of dancers, as they almost uniformly pay well and promptly, and are eager to provide good working conditions.

Full realization of these problems, and the technique of organization necessary to appeal to all types of dancers, will immeasurably facilitate the foundation of a strong union. While the enunciation of ideals is important, ideals will unhappily not attract the thousands of dancers in show business. Many of these, also unhappily, are not interested in the art of the dance as such. They will be interested only in an organization which offers them sincere and courageous assistance in what will unquestionably be a long and bitter struggle.

THE AMERICAN DANCER hopes that the Screen Dancers' Guild, the Dancers' Association ,and other possible groups, will bear the foregoing points in mind, and by developing along these lines, answer the desperate need of dancers for help.

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

HARALD KREUTZBERG *gave two New York events in late January and February, and will also be seen in the Middle West with* RUTH PAGE

Tina Flade, Guild Theatre, N. Y., January 12.

Miss Flade came to this country from Germany several years ago, gave some recitals and then retired for a prolonged period for the purpose, according to report, of finding herself. This event was her first in New York since that time; last summer she gave a preliminary recital at Bennington College.

This dancer has a naturally graceful style which she is attempting to compress, or transform, into the technique that is labelled most readily "modern". Her program consisted of such pieces as *Paeans, Obsessions of the Spiral, Sinister Resonance, Figure Might Be Seen on the Moon, Fire Cycle: Fire Preservation, Fire Torture, Fire Purification.* Some were interesting, others were not. The evening as a whole left one more than a little weary. Miss Flade has the potentialities of a fine dancer, but she has not yet realized them. An artist's search for truth is never-ending. But it is a matter for sorrow that so many dancers today embark on quests without knowing definitely in which direction to set out, or what it is they want to find.

One factor of this event should be singled out for comment, because it is so typical of modern dance recitals. It began at nine o'clock; it was over at ten-twenty. There was one intermission of fifteen minutes. There were eleven compositions. The intervals after each were between two and three minutes, or about twenty minutes for all the nine intervals. Thus there was just forty-five minutes of dancing. The admission price from a dollar to two dollars, plus tax, made this the most costly entertainment ever known in the concert or theatre arts.

One should not, of course, rate art by the amount of money it costs, but an audience should be given value for the admission price it pays, and, by any concert or theatrical standard, a two-dollar top is too much for a forty-five minute performance.

The irony is, however, that the dancer usually hesitates to lengthen the program for fear that the audience might grow restive, or, to put it more simply, bored.

Doris Humphrey, Charles Weidman and Their Concert Groups, Guild Theatre, N. Y., January 19 and 26.

At the first event Miss Humphrey presented a composition in two parts which took up the entire evening. This is the first time such a full-length piece has been offered by a modern dancer on the concert stage, and was of great importance not only because of the artistic worth of some of its sections, but because of its realistic approach and because of its close relation to the theatre. It was, in effect, a ballet.

The first part of the composition was named *Theatre Piece,* the second part *New Dance,* the latter danced some months ago in a less finished form. The theme of the first part was the inconsistencies, injustices and ludicrousness of life under a competitive system. The theme of the second the ideal human existence, an existence which permitting everyone to live in harmony. Throughout both parts travelled a figure, danced by Miss Humphrey, which typified the observer of the scene and the prophet of the better-ordered life.

All the choreography is Miss Humphrey's, with the exception of the division entitled *In the Theatre,* a very clever burlesque composed by Charles Weidman. The music was written by Wallingford Riegger.

The concluding movement of *New Dance* is called *Variations,* and whatever happens to all the other sections—whatever, in fact, happens to the dancers themselves—this piece will go down in dance history. It is certainly one of the greatest compositions conceived by a dancer in our time, and while we are accustomed to see and hear the word "great" used indiscriminately, it is used here with a full appreciation of its meaning and implications.

Variations is the climax of *New Dance,* the idealization of all that has been stated, the joyous realization of the preachment of an harmonious existence. Miss Humphrey composed it in contrapuntal style, since the art of counterpoint is to draw several melodies into one stream and carry them along in happy union. The effect is that of a festive Bach fugue, played in all fullness and glory by a great artist. The spectator is carried away by such an exhilaration that it constitutes an experience. Doris Humphrey appears in it as one transfigured. This writer has never seen a dancer so filled with the ecstasy of the pure dance as she was, or one so able to communicate this feeling to those who watched her.

And for the first time in a modern dance the music had meaning and musical worth. Riegger's music for *Variations* can stand apart from the dance, and that should be the test for any music written to go with a dance composition. It has a fascinating rhythmic and melodic pattern adding tremendously to Miss Humphrey's choreography.

By comparison with *Variations* the other sections of *Theatre Piece* and *New Dance* recede far into the background. The six movements preceding *Variations* are of middling interest generally. *Theatre Piece* has more clarity, more point, and is more effective. This may be because it deals with concrete subjects. *New Dance* is involved, and what was in the composer's mind is not always transmitted to the spectator's mind.

At the second event Weidman repeated his Paul Bunyan history, called *American Saga.* It has been revised since its first performance two months ago, but it is still only a passably effective piece, more notable as an innovation in modern dance choreography than for its own worth.

On the same program was *Atavisms,* also composed by Weidman, to music by Lehman Engel, which had three divisions, *Bargain Counter, Stock Exchange* and *Lynch-Town.* The first two were comic, the third tragic. Like *American Saga* they were more interesting because of their considerable step towards realism. *Atavisms* is a composition of social comment with a definite story, acted out in detail. In that it does not vary from the ballet form.

The leading assisting dancers, in both events, were José Limon, William Matons, Beatrice Seckler, Edith Orcutt, Katherine Manning, Katherine Litz and George Bockman. They all, as well as the group, danced well, and at times gave their leaders inspired service.

The significance of the compositions on both programs was their trend. This trend was to realism. The review department of this publication has labored consistently to point out that the modern dance cannot reach its proper development until it emerges from the vacuum in which it has chosen to move. This hoped-for emergence is beginning.

Jooss European Ballet, Metropolitan Opera House, N. Y., January 21.

Two years ago Kurt Jooss brought his ballet troupe to New York and played a season in a program of several ballets, including the ballet for which he became noted, *The Green Table.* At that time the company played only in New York. Now Jooss has brought another company to this country, presenting the same ballets and a new one, *Ballade,* and after a single performance at the Metropolitan embarked on a tour.

The Jooss Ballet appears, at this time, to be the best compromise between the Russian school of ballet and the contemporary spirit. It does away with the glittering artifice, it reduces the formalism, of the old ballet. What is produced is a highly effective theatricalism in dance movement.

The program contained the new *Ballade, Big City, A Ball in Old Vienna* and *The Green Table.* The last piece is that bitter satire on the squabbling, hypocritical statesmen who decide on war, and who thus release a train of death which overtakes everyone but themselves. *Ballade* tells the story contained in an old French chronicle of the Queen Mathilde "who sent a poisoned bouquet to the young French marquise who had been favored by the King's attention."

All the other ballets were seen here on Jooss' first visit. They received a better performance on this occasion. The devastating irony and the horrors of *The Green Table* were felt keenly by the huge audience that filled the Metropolitan, and the light graces and humors of the ball in old Vienna seemed more charming now than when this ballet was first given in New York.

Similarly with *Big City.* This tale of a working girl dazzled by a rich youth and of her consequent disillusionment held this writer in greater attention. The Jooss ballets improve on acquaintance, which confirms the feeling that Jooss has developed a substantial form for the ballet.

The leading members of the troupe are Noelle de Mosa, Rudolf Pescht, Hans Zuellig,

Ernst Uthoff, Louise Solberg, Otto Struller, Lilla Bauer, Bethene Miller, Elsa Kahl, Paquerette Pathe, Hansa Gansert. Fritz Cohen is the musical director. He and John Colman play the two pianos which furnish the accompaniments for the dancers.

The Jooss Ballet originated in Germany. The political situation there exiled it, and today Jooss and his dancers have found a home at Dartington Hall, England, where they are subsidized.

Discussion on Music for the Dance, arranged by the Dance Guild, Studio 61, Carnegie Hall, N. Y., January 31.

Music for the Dance — What Composers Are Thinking About It was the title of a symposium held by the Dance Guild. Participating were Wallingford Riegger, Harvey Pollins, Norman Cazden, Paul Creston and Donald Pond. The first has composed music for almost all modern dancers, particularly for Humphrey and Weidman and Martha Graham, the second works with the New York Wigman School, the third with the New Dance League and the fourth has written many of the dances for Sophia Delza. Mr. Pond was formerly connected with Dartington Hall, and is now associated with the WPA dance project in New York.

The evening settled down into a performance of the music written by the first four gentlemen, with illustrations by dancers. The remarks which each made were not overly useful, merely explaining that each had to take considerable pains to compose music that would follow accurately the steps of the dance that required the music. In all the illustrated cases the music was written after the dance was created, or coincidentally with its creation.

None of the four composers paid much attention to the question of whether music written to fit a given number of dance passages could have any value as music. Riegger did point out amusingly the confusion which beset him when he began the business of setting so many measures of three-four time, so many measures of two-eight time, and so many measures of seven-four time; but he stopped there. Another of the men related how he had to resort to diagrams and pictures and all sorts of hieroglyphics to help him carry away from the dancer's studio a plan of the dance for which he had to provide music. They all seemed to take it for granted, however, that these difficulties had to be overcome.

Only Mr. Pond touched on another fundamental question: whether the dance was an independent art. For dance music, as well as, naturally, for the dance itself, this is a vital question on which the entire modern dance rests. But Mr. Pond was very vague, and whether he meant it to be so or not, the matter rested very much in the air when he ended his talk.

Modern dancers have relegated music to the position of a handmaiden. Music must wait upon the dance. It must serve it obediently and unobtrusively. The dance, they hold, is self-contained, and need have no music at all. Thus the modern dancer is quite ready to compose her dance and then call in the musician and tell him to write music that will follow her movements and steps.

The question then arises: why have music at all? The most logical answer the dancer may give is that it strengthens and emphasizes the beats of the dance. The music then becomes—and is in ninety percent of the compositions used in the modern dance—a succession of monotonous pulsations, to which the composer desperately tries to impart some character by squeezing in here and there some notes and chords that will establish a mood.

Is this fantastic procedure correct?

Is the modern dancer right in his conception of the relation between the dance and music?

These are questions which every serious dancer should ask herself persistently until answers that seem adequate from every standpoint are obtained.

The American Ballet, Metropolitan Opera House, N. Y., Winter Season.

It is comforting to report that a late performance of the American Ballet showed a substantial improvement. The performance seen was *Carmen,* for which Balanchine arranged three dances, *Gitana, Farucca,* and *Farandole.* The first had Ruthanna Boris as soloist, the second Anatole Viltzak and Betty Eisner, the third Viltzak, Miss Boris and Madeline Leweck.

The American Ballet has always been better in fast, concerted numbers, and it was very effective in the *Carmen* interludes. So much so that there was continued applause from the audience. Compared to the ballet that used to officiate at the Metropolitan, these dancers are all stars.

When saying that the American Ballet improved it should be noted that most of this department's criticism of the American Ballet at the Opera has been directed against the choreography and the ensemble work. The principals, except for occasional lapses, are good. The choreography of the *Carmen* dances is suitable to the action of the opera, and the composition at all times created lively and colorful pictures. Mild objection might be made to the elevation of the principals above the shoulders of the chorus in one number, and the flopping to the ground of the whole company to form a climactic ending to the last piece. The first device seemed unnecessary and artificial and the second hackneyed.

Radio City Music Hall, N. Y., Stage Shows.

This commentator wishes once more to draw attention to the excellence of the Music Hall Corps de Ballet, which is the official title of the group of ballet dancers at the Music Hall performing under the direction of Florence Rogge. In a recent production they did a *Nocturne* which was, for most of its length, a fine example of classic ballet dancing, worthy of inclusion on any ballet program. In the Music Hall Miss Rogge's troupe is part of a large and spectacular show, and more or less taken for granted. It would be a recognition of its good work if the management were to give it the opportunity of performing at a concert. The ballet however begins to lose grace when it is obliged to do dances in which its function is merely to be Broadway. This happened, for example, in another production called *A Music Hall Travelogue.* Here the girls joined a Spanish dancer, Consuelo Moreno, who had done an attractive bit, in an extension of the Spanish dance. The Corps de Ballet then became chorus girls whose efforts Senorita Moreno showed up distinctively.

Los Angeles, by Dorathi Bock Pierre

Ernest Belcher's Concert Dancers, Ebell Club, Los Angeles, January 6.

The Ebell Club continues to point the way for women's clubs who enjoy dancing and this last month had two dance programs.

On January 6 they presented the Ernest Belcher Dancers in a concert program. This group reflects Belcher's training in ballet technique, the exactness of which gives a crisp, sure beauty to every number.

The program opened with a Moderne *Ballet* with Margaret Westberg and the group. Miss Westberg is a tall brunette with a charming personality, great ability and beautiful hands, which she used to advantage in the *Manhattan Moods* number.

Adelia Moulton danced an eccentric number and a toe waltz. She makes a lovely figure and her points are beautiful, but she should be more careful in her time, as she always seemed behind the beat.

Marjorie Belcher is a credit to her father in every way. She is a very pretty young girl, and her technique, like the others, is flawless. Her first number was a toe dance, and later in the program she danced a *Spanish* country or folk dance with castanets, in which she demonstrated that she also has a fine dramatic ability.

The Crane twins, dancers who have appeared extensively in Europe, danced a modern type of toe duet.

In spite of all the pulchritude and ability that was shown by all of the dancers, a little girl, Nena Sandoval, completely stole the show. It is extremely rare to find a young dancer with such an arresting personality. She danced two Spanish country dances, and

(*Continued on page 29*)

Her native West Coast will see MARTHA GRAHAM *this spring on the first extended tour to be made by a leader of the Eastern contemporary dance field—Photography by Paul Hansen*

LESTER HORTON *and* JOY MONTANA, *leader and first dancer of the noted Los Angeles company*

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

JOAN MARSH *and* EDDIE NUGENT *in a pose from the Riviera dance soon to be seen in Republic Pictures' new musical picture, Dancing Feet. Ballroom version of the dance appears in this department*

ACCORDING to an article in the *The Household Magazine,* and reprinted in the *Literary Digest* of January 4, ballroom dancing is absolutely the only type of dancing fit for even the slightest consideration, especially where children are concerned. This article, authored by one of the country's most highly publicized teachers, is bound to have some little effect among the thousands of *Literary Digest* readers. While on the surface it might be considered a splendid piece of propaganda for the ballroom profession, it will, if I am not mistaken, do far more harm than good to the profession as a whole.

The number of mothers who will take seriously the statement that "I do not approve of the Russian style of ballet dancing, as it produces flat feet!" is, of course, a matter of conjecture. And as for rhythmic dancing—well, "Though many schools offer courses in rhythmic dancing, this type should be discarded. . . . Rhythmic dancing not only is unnecessary but it actually defeats the purpose of physical grace. *It develops the hips.*" (Italics ours) Tap dancing is also given the Bronx cheer; according to this article, "Tap dancing is good as a parlor stunt, but the majority of medical men do not sanction it!" Followers of Shirley Temple and Bill Robinson will like that!

As a ballroom teacher with some little experience in juvenile work, this observer's experience has been that children who have had ballet training are just as easy—in some cases much easier—to train in the fundamentals of ballroom dancing as those who have not.

Claude Ballard of Los Angeles has developed a system of shorthand to describe ballroom dances. It operates by means of symbols to set forth all possible movements and combinations and would, if thoroughly mastered by ballroom teachers, reduce the time spent in writing and reading steps and routines considerably. It is similar in theory to a system devised several years ago, called *Dance-o-graph;* the latter, however, embraced all types of dancing, while Mr. Ballard's method is for ballroom only.

One would naturally think that, in a city the size of New York, innumerable places would be available for the type of person who loves to dance for the sheer joy of dancing, and who prefers the atmosphere not to be found in the Broadway dance halls. For the average stranger in town, and lots of natives too, only the night clubs, hotels and taxi dance halls are known. There is an exceedingly small number of dancing places such as are found in the smaller cities and towns, where the average young man can go and, for a nominal sum, enjoy an evening socially. Proof of this condition is borne out by a letter received a few days ago from one of the evident hundreds who would patronize a dance club conducted along certain lines.

In this letter the writer says: "Inasmuch as I do not desire to frequent dance halls (I do not mix well with the angry mob and hoipolloi) I was wondering if you would be so good as to recommend to me the names and addresses of any good, reliable dance clubs you might know of. In mentioning any such clubs I would appreciate your giving me only those attended by clean-cut, American type men and women who are good dancers and who are neither children nor antiques and whose ages run somewhere in the vicinity of twenty-three to thirty-five. I have taken any number of ballroom dancing lessons and consider myself a fairly proficient dancer."

If I knew of such a place I'd go there once a week myself, as I care but little for the average dance hall; and when I dance for pleasure I like to have for a partner one who is a bit beyond the dancing class stage. If there are such places in New York City, this department will be glad to know about them, as the above is but one of several dozen requests in the same tone.

This month's dance routine is a ballroom version of the dances seen in Republic Pictures' initial venture into the dancing picture field. Appropriately titled *Dancing Feet,* with Joan Marsh and Eddie Nugent in the leading roles, this offering will help to publicize the dance considerably. If teachers do not receive calls for the *Riviera,* it will not be the fault of the producers, who have staged a nation-wide publicity campaign calling attention to the dance. You will probably recognize some of the movements of the *Riviera,* that is, if you are acquainted with the Shim Sham Shimmy. It is a typical "dance hall" number, and should please those with a desire for something in the hot-cha class.

The Riviera

Ballroom version arranged by Thomas Parson and Margaret Burton.

Danced mainly with partners side by side, moving forward and backward simultaneously. Gentleman's part described in detail; lady moves on opposite foot. When the expression toe-heel is used, press ball of foot to floor on first count and lower heel on second count of step. Both the lady's and the gentleman's parts are primarily solo, with little or no leading required of the gentleman.

Suggested Music, *Dancing Feet.*

I.

Meas.		*Count*
1	Step fwd on L F—(toe-heel)	1–2
	Step fwd on R F—(toe-heel)	3–4
2	Two-step fwd L F—R F—L F	5 & 6
	Step fwd on R F—(toe-heel)	7–8
3–4–5–6	Repeat 1st and 2nd measures twice	
7	Step fwd on L F	1
	Kick R F fwd	2
	Step on R F in 1st position	3
	Kick L F fwd	4
8	Repeat 7th measure.	

II.

9–10	Repeat 1st & 2nd measures	
11	Point L F to left side	1–2
	Arch L F at *right side* of R F	3
	Transfer weight to L F—swing R F back	4
12	Hop back twice on L F	5–6
	Cross R F behind L F	7–8
13	With feet crossed in above position,) shift weight to balls of both feet) and make complete pivot to right,) ending with R F crossed in front) of L F—weight on R F)	1 2 3 4
14	Repeat 7th measure, turning slightly right (lady left) to face partner	
15	Moving sidewards towards L O D	
	Step on L F to left side	1
	Cross R F between self and partner	2
	Step on L F to left side, turn 1/4 right	3
	Kick R F opposite L O D	4
16	Moving sidewards opposite L O D	
	Step on R F to right side	5
	Cross L F between self and partner	6
	Step on R F to right side—turn 1/4 left	7
	Kick L F toward L O D	8

III.

17	Step fwd on L F	1
	Brush kick R F fwd and upward	2
	Hold R F in this position	3
	Swing R F backward, strike ball of R F to floor in 1st position—start turning right	4
18	Transfer weight to R F in 4th position rear	5
	Close L F to R F	and
	Step on R F	6
	Step on L F	7
	Step on R F	8
	(Gentleman makes complete right turn—lady makes complete left turn)	
19–20–21–22	Repeat 17th & 18th measures twice	
23	Step on L F to left side	1–2
	Swing R F across L F, shift weight to balls of both feet and make complete pivot to left	3–4
	(Lady pivot to right)	
24	Jump on balls of both feet to second position	4–6
	Slide feet together	7–8

IV.

25	Moving sidewards to L O D	
	Step on L F to left side—(toe-heel)	1–2
	Cross R F between self and partner (toe-heel)	3–4
26	Step on L F to left side—(toe-heel)	5–6
	Step on R F backward (lady L F back) toe-heel	7–8
	(Partners join right hands)	
27	Step on L F fwd	1
	Step on R F fwd—turn right and let go hands	2
	Step on L F to left side, turn to face partner and join left hands	3
	Kick R F fwd	4
28	Start with R F—repeat 27th measure, end in original position	
29–30–31–32	Repeat 25th, 26th, 27th & 28th measures.	

BENTLEY STONE, *premier danseur of the* RUTH PAGE *Ballets, is a prominent member of the growing group of native American ballet dancers—Photography by Theatrical Studios*

CHICAGO'S PROTEGE

Ruth Page Ballets Present Bentley Stone As a Rising American Dancer

by
MARION SCHILLO

BENTLEY STONE and the writer recently sat over lunch in one of Chicago's coziest restaurants, discussing ballet. We had just come from a professional class at Edna McRae's studio, where the standards of correct form are so perfectly maintained that watching them work together is a most exhilarating experience. In the class, besides Bentley Stone, Harriet Lundgren and Walter Camryn, is Vivien Fay, in Chicago with *The Great Waltz,* as well as most of the dancers of the company.

Chicago is particularly proud of Bentley Stone. He is regarded as one of the finest premiers of ballet in this country. Why he has remained faithful to Chicago, and refused one opportunity after the other to work independently in New York, is due to his determination some day to maintain a company of his own. We have seen enough of his creations out here to know with certainty that he has the ideas.

His experience has been of great variety. As premier of the Chicago Civic Opera Ballet, he worked with Laurent Novikoff for two seasons. He and Ruth Pryor, with a small group of dancers, have toured various parts of the country with tremendous success. For the past two seasons he and Ruth Page have worked together in the Chicago Opera Ballet, presenting mostly modern ballets, requiring of Mr. Stone a various and wide range of technical agility.

During the Century of Progress here, Stone and Ruth Pryor presented programs of ballets at the English Village for two successive seasons, with all arrangements and choregraphy done by Stone, and bringing him a great deal of genuine recognition.

Another activity that proved Stone's creative abilities was his collaboration with Ludmila Speranzeva in producing a most ambitious program of ballets for the Auditorium Casino two years ago, but which proved too vast a venture for Chicago to support.

Bentley Stone's ideas concerning the ballet are very definite. "There is," he said, "the one and only correct way of performing this art."

He believes, moreover, that the traditional standards of the ballet are as significant and valuable to the dance expression of today as they have been for the past two or three hundred years.

"Many of the fine points argued over today," he added, "were discussed with equal ardor during the time of Noverre. But we know that good theatre maintains itself over long stretches of time. And the grandeur of ballet discipline, its aristocratic aloofness from reality, its frankly theatrical motivation, continue to hold our interest and respect."

Further, he feels there is a very definite line to be drawn between what is good theatre and concert material, and certain aspects of the dance art now existing, but which are really laboratory experiments. "The valuable and outstanding feature of ballet," he maintained, "is its logical place in the theatre. It has always represented a high form of art, larger in significance, greater in scope, than the necessarily limited perspective of an art founded on individualism.

"Naturally," he continued, "we are all tremendously interested in modern experiment, and ready to applaud its progress. Many dancers have already accomplished great strides in expressing contemporary points of view. But ballet is also an expression of the world we live in, and as such, should be fully recognized and appreciated by the younger generation of dancers."

I questioned Stone regarding those modern ballets Massine has done, *Les Presages* and *Choreartium;* surely their choregraphy is a direct deviation from the traditional ballet forms. And as such, what is their value?

He agreed they were interesting and of unquestionable value as experiment. In other words, the newer ballets emphasized our delight in the older favorites, such as *Beau Danube* and *Aurora's Wedding,* both of which surpass the newer ballets in sheer enjoyment.

"I do not," said Stone, "advocate strict adherence to the traditional manner of presenting ballet. Far from that, I wish rather to emphasize the need of recognizing the certain aspects of this art, particularly its universality in elevating the emotional appeal, and its indifference to the harsher aspects of reality.

"After all, this attitude is the pinnacle of philosophical wisdom. Most of us discover, after having dwelt in the depths of our several Nemeses, that it's far preferable to return to those places above reality. And thus it is with ballet, which has consistently maintained an attitude of approach decidedly superior to sterile arguments of complex subjects."

Stone will be seen in New York for the first time the first week in March, when the Chicago Opera Ballet, headed by Ruth Page, is scheduled to make its metropolitan debut.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

The February meeting of the D. T. B. A., Inc., was typical of the gatherings of the past few months. Despite the extreme cold weather, approximately seventy percent of the membership, many from points distant from New York City, were in attendance at the Park Central Hotel. Twenty-one new applicants were elected to membership.

A program of working material was presented, including intermediate tap by Jack Dayton, an eccentric number by Nellie Cook and a *Gypsy Tambourine* dance by Adolph Blome. Margaret Burton and Thomas Parson presented the *Riviera,* from the Republic picture, *Dancing Feet,* due for release some time this month.

The faculty for the March meeting will include Marguerite Reynolds in eccentric; Herbert Harper, former assistant to the late Billy Pierce, in an original tap dance; Billy Cross, acrobatic; and Don Le Blanc in a ballroom tango.

Our deepest sympathy is extended to Evelyn Noble, of Montclair, N. J., whose mother passed away in January.

Lydia and Joresco, dance team now at the Hotel Plaza in New York, visited with us and will present one of their dances at the March meeting.

Frances and Billy Gudie of Allentown, Pa., received congratulations on the arrival of Billy, Jr., in January.

The suggestion by President Parson for the consideration of a short convention period late this summer was received with enthusiasm. If the plan materializes, at least a week of normal school and Convention activities will take place at the Hotel Park Central, which has been chosen as Association headquarters for the next ten months.

As a result of the increased duties of the Examination Committee, headed by Bernie Sager, examination blanks are being prepared which each new applicant will be required to fill out. More than thirty candidates were examined at the February meeting during a period of less than three hours, necessitating a large committee who were deprived of the advantages of the working material presented.

If there is a record for "family membership," the D. T. B. A. will lay claim to it. We have Mr. and Mrs. Frank Howell, Mr. and Mrs. Donald Grant, Mr. and Mrs. Cedric Lindsay, Mr. and Mrs. Douglas Carbrey, Mr. and Mrs. Billy Gudie, Mr. and Mrs. Peter Miller (Betty Speirs), Brothers Jack, Francis and Harold Lally, Sisters Dorothy and Margaret Walsh, Father and daughters Louis and Frances Chalif and Joseph and Helen Auerbach, and brother and sister Gene and Renee Calhoun.

Everyone is pleased with the new certificates of membership. Of a practical size, 8 x 11, they carry only the date of the current fiscal year and are to be rei-ssued yearly.

A scene from The Green Table, which remains the outstanding dance drama in the repertoire of the Jooss European Ballet, seen in New York January 21 for the first time this season, and now on tour

BALLET— TECHNICALLY SPEAKING

by ANATOLE CHUJOY

Jooss European Ballet, Metropolitan Opera House, New York, Jan. 21, 1936.

The thing that interests me most in Kurt Jooss, as a choreographer, is the fact that he, a pupil of von Laban and a co-student with Mary Wigman, composes in an idiom the etymology and syntax of which are based on classic technique. It is true that technique in Kurt Jooss' ballets is qualified and somewhat limited, that his dancers do not make use of everything classic training offers them, but the basis of their dancing and their choreographer's approach to his compositions remain in the realm of the classic school. In a pupil of von Laban this is remarkable. Kurt Jooss apparently managed to learn from his teacher more than he would or could have taught him. Jooss realized early in his career that if he was to compose and to dance, he would have to base his work on something more definite that "self-expression", "liberated movements" and "projected plastics".

Kurt Jooss not only bases his work on classic technique, but knows how to utilize it, even in its restricted form, to create a certain atmosphere, indicate a style, or underline a situation. A fine example is the new ballet *Ballade* which was shown in New York for the first time at the performance witnessed.

Let it be said at the outset that *Ballade* is not a great ballet. As the program note has it, *Ballade* is based on an old French chronicle: "The Queen Mathilde sent a poisoned bouquet to the young Marquise, who had been favored by the King's attention".

If it were not for the irony that Kurt Jooss was clever enough to inject into this little piece, its proper place would have been in a revue on the order of *Chauve Souris*. But the satirical approach of the choreographer makes *Ballade* a ballet worth seeing. The irony is carried out not only in the situations created by Jooss, but also in the acting (that of the Queen, particularly) and in the very manner of dancing.

Everyone in the cast, and especially the King, uses exaggerated turned-out positions and steps. And there is a very good reason for it. During the XVII-XVIII Centuries it was generally considered that turned-out legs were a mark of noble birth, as opposed to turned-in knees of plain or "low" people: tradesmen, workers, peasants. The heroes of Charles Le Brun's paintings and the peasants of Breughel serve as excellent illustrations. The nobles and would-be nobles of the period tried every possible means to live up to the convention, with the result that everybody who was anybody walked in an exaggerated second position. Kurt Jooss saw the humor of the convention and made use of it in *Ballade*. It is too bad that the music by John Colman is inconsequential, thin and uninspiring. It detracts from the value of *Ballade* as a choreographic composition. I cannot understand why it was necessary to have Colman compose a special piece for *Ballade*, when there exists music on this theme, written to the poem by Pierre de Béranger.

The *Big City* has undergone considerable changes since it was seen here last. Alexander Tansman substituted a new score for his *Sonata Transatlantique* and Kurt Jooss composed new choreography for the third scene, the Dance Hall. The ballet gained much from both changes.

A Ball in Old Vienna is a charming, gay and light piece which could be enhanced by having some of the variations danced on points.

The Green Table remains the most important composition of Kurt Jooss. As a meaningful dance drama evolving a theme of universal significance it has no equal. It is *The Green Table* that offers us an opportunity to see Kurt Jooss at his best as a choreographer.

For the sake of the record it should be mentioned here that the name of the troupe has been changed from *Kurt Jooss Ballets* to *Jooss European Ballet*. Of the dancers who came over with the Kurt Jooss Ballets only three remain in the present troupe: Rudolf Pescht, Ernst Athoff and Elsa Kahl, in addition, of course, to Kurt Jooss, who does not dance, however, but restricts himself to his work as choreographer and ballet master.

News

Rumors about the American Ballet Company fly thick and fast, as this issue goes to press, to the effect:

That the Company will continue to appear with the Metropolitan Opera Company in its supplementary season beginning April 27 and lasting a month, at popular prices. The regular season ends March 22.

That the Company will do a ten-day season of its own at the Metropolitan Opera House between the other two seasons.

That the Company will make a western tour.

That the Company will go to London.

VERA VERCHININA, Russian ballet star from the days of the Imperial Ballet, quit the Monte Carlo Ballet, her parts being taken over in St. Louis by IRINA BARONOVA. Reasons given for the resignation are: that she will have an appendectomy; and that she will appear in some of the productions of the New York Federal Dance Project.

Now known as the RUTH PAGE Ballets, the Chicago company headed by Miss Page has announced its first New York performances for March 1 and 2. Prior to this engagement, Miss Page appeared successfully on January 27 with the Louisville Civic Ballet, BENTLEY STONE dancing opposite her. Several of the Page ballets were given, with the assistance of the local group, trained by MARGARET KOCHE.

Letter

ELIZABETH DURRELL, Atlantic City, N. J., writes:

"Ever since I have subscribed to THE AMERICAN DANCER each issue has brought me more pleasure and instruction than the one before. It is only right that appreciation should be expressed by those of us who gain so much from THE AMERICAN DANCER, and I want particularly to mention the two splendid articles by ANATOLE CHUJOY in your November issue. His comments on the ballet were most interesting and enlightening, such a delightful contrast to the peculiar style of criticism one so often finds in the newspapers. Mr. Chujoy certainly seems to appreciate the finer points which so often escape the average critic. I hope we shall have the pleasure of reading many more articles from him."

C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

January 26 the Chicago Association held its annual one-day travelling normal school in the Antlers Hotel, Indianapolis, attended by more than forty teachers from Louisville, Ky., Indianapolis, Anderson, Dayton and Kokomo, Ohio, Muncie, Logansport, Terre Haute, Lafayette, New Castle, North Vernon, and Covington, Ind. President Pearl S. Allen of the Association and the Secretary also attended.

The faculty of the meeting, arranged by the Secretary, who is also promotion manager for the travelling one-day normals, included:

Louis Stockman, in two ballroom routines.

Ruth Pryor, former premiere danseuse of the Chicago Civic Opera Ballet, in two ballet numbers, *Danse des Mirlitons,* and *Valse Lente* from *Coppelia.*

Bobby Rivers, in a tap number entitled *Easy Rhythm.*

Bruce R. Bruce, in beginners' and advanced acrobatics.

Leo T. Kehl in a ballroom number, and his system of numerical teaching.

Under the direction of Louis Stockman, Fourth Regional Director of the C. A. D. M., a floor show was presented by pupils of Marjorie Jean, Muncie; Bobby Rivers, Chicago and Indianapolis; Ednora Johnson, Stockman School, Indianapolis; Mickey McShane, Indianapolis; Dorothy Kizer, Stockman School, Indianapolis.

A professional program of entertainment followed, by J. Allan MacKenzie, Jane Allen, Bobby Rivers and Ruth Pryor.

February 2 the Association held its regular monthly Chicago meeting in the Congress Hotel, presenting this faculty:

Adolph Franksen in ballroom; J. Allan MacKenzie, Irish jig; William Gellman, exhibition dances; Edna Lucille Baum, children's novelties.

Fifth District D. M. of A. members were invited to this meeting.

GAMBY OF THE SILVER SCREEN

How the Picture Career of Maria Gambarelli Began

by

PAUL R. MILTON

SOMEONE with an extravagant interest in unusual statistics might set himself the task of counting up the dollars made by dancing teachers as a result of the impetus to dancing administered by the dance films made by Fred Astaire, Ginger Rogers, Eleanor Powell, Bill Robinson, Shirley Temple, Antonio and Renee de Marco, Benjamin Zemach, Albertina Rash, Sara Mildred Strauss, and others. These would be pretty difficult statistics to compile, and the task would probably have to be given up as hopeless. Nevertheless, no one would dream of denying that few single factors have helped to make the country tap and ballroom dance conscious as much as has the increasing number of motion pictures featuring the dance.

Now, says Maria Gambarelli, on a visit to New York from Hollywood, it looks as if the ballet will come into its own. The picture industry, the pretty blonde ballerina explains, is in the very act of realizing that the ballet presents the next great opportunity for exciting, colorful productions. And the most exciting part of it all, to the little Italian-American girl who made herself one of Broadway's outstanding dance stars before she went to California a year-and-a-half ago, is that she is almost certain to be the first ballerina to become an important actress as a result.

The full importance of this fact to dancers cannot be realized until it is recalled that for years motion pictures have been practically a closed field so far as the dance was concerned, in any form except the grandiose chorus numbers produced by Bobby Connolly, Busby Berkeley, Albertina Rasch and other workers in the realm of extravaganza.

The story of how this all is coming about is interesting. Gamby's first picture in Hollywood was for RKO. It was called *Hooray for Love,* starring Gene Raymond and Ann Sothern, with Bill Robinson and Gamby herself featured. Sammy Lee staged the dances for the production. During the filming of this picture, a revolutionary something happened, which may grow to recognition as the real turning point in the fate of the dance in pictures. It happened this way:

The usual method of depicting a dance number on the screen is to show a few feet of the dance itself, then cut away to the audience, to a ringside table, or some other distracting bit. This was done by picture directors and cutters on the theory that no dance could hold audience attention from the screen. But during the shooting of *Hooray for Love* it was decided to shoot Gamby's dance straight through, without breaking it up, so that it would reach picture audiences complete, just as a dance is seen on the stage. This was done, and so the picture was released. Apparently the idea was a sound one, for the same technique was used in the Astaire pictures and with Eleanor Powell in *Broadway Melody.*

Gamby's second picture was for Fox-Twentieth Century—*Here's to Romance,* in which Nino Martini, opera star, appeared, with Madame Schumann-Heink and Anita Louise. In this picture Maria Gambarelli danced, produced the dances, and acted in a light comedy role.

The dance she did was *The Swan,* the solo made immortal by Anna Pavlowa, and they had to film it sixteen times. So exacting is the eye of the camera that dance technique has to be just so; it cannot be inexact even in the tiniest and swiftest detail. And facial expression, a phase of her work which the average stage dancer forgets, is vitally important in film work.

Gamby's rendition of *The Swan,* complete and unbroken, was kept in the picture right up to the last moment, as Jesse Lasky, the producer, hoped to avoid having to cut it. Unfortunately, at the last moment it was cut, and so the full dance did not reach the public.

It was during the production of this film that Jesse Lasky decided that Maria Gambarelli was the dancer-actress he wants to play the leading role in *The Flight of the Swan,* the film suggested by the life of Anna Pavlowa.

The history of this work is checkered. The title itself comes from a book on the late dancer by Andre Oliveroff, a member of her last company. It was purchased by Lasky some time ago, but difficulty was encountered both in getting a story and in finding a woman who could both dance and act. Recently a story was completed, and at the same time Gamby aroused Lasky's enthusiasm. But even more recently the producer left the Fox-Twentieth Century organization and is now making arrangements to produce for United Artists. He wants to make *The Flight of the Swan,* with Gamby in the lead, his first picture under the new contract.

But meanwhile—and this is what leads Maria Gambarelli to say that ballet is on the eve of coming into its own in Hollywood—three other companies are considering productions based on ballet. An attempt, then, is almost certain to be made to transfer to the screen the life, color and excitement of life in the ballet world. A whole new field for motion picture entertainment will be opened up, and, as a result, a wider career for dancers.

So Maria Gambarelli, after a career embracing the post of premiere danseuse at the Metropolitan Opera Company, and several seasons as soloist at the Capitol, and many other star appearances, stands now at the brink of a great film career, as the first ballerina to grow into an actress through her dancing.

CIRCLES

by

DOROTHY S. LYNDALL

Music: *Gestandniss* (*Confession*), by Hugo Reingold, Vol. 700, Op. 39, No. 18. 48 M., 2/4 time.

Position: C stage facing audience, arms at sides, feet together. No introduction.

Note: All circles are facing audience. All movements in this study carry through entire body.

I

a. Circle R hand to R, making circle at wrist. 2 M.
b. Circle R forearm to R, making circle at elbow. 2 M.
c. Circle R arm to R, making circle to shoulder level. 2 M.
d. Circle both arms completely overhead to R. 2 M.
e. Repeat *a, b, c, d,* with L to L. 8 M.
Total, 16 M.

II

a. Swing both arms to L to just below shoulder level. 1 M.
b. Swing both arms to R to shoulder level. 1 M.
c. Swing both arms to L to shoulder level and continue R arm on upwd. until it opens overhead and back to shoulder level on R side. 2 M.
d. Repeat *a, b, c,* starting with swing to R. 4 M.
Total, 8 M.

III

a. Using both hands simultaneously, circle to R, making circle at wrist. 2 M.
b. Using both forearms simultaneously, circle to R, making circle at elbow. 2 M.
c. Using both arms, circle to R to shoulder level. 2 M.
d. Circle both arms completely overhead to R. 2 M.
Total, 8 M.

IV

Repeat II, starting with swing to R.

V

a. Circle R forearm to R, making circle at elbow. 2 M.
b. Circle L forearm to L, making circle at elbow. 2 M.
c. Circle both arms inward to shoulder level. 2 M.
d. Circle both arms inward high overhead and lower to sides. 2 M.

THE CALL BOARD

Begin the Beguine, urges JUNE KNIGHT, *dancing star of the musical comedy hit Jubilee, to the tune of a nation-wide dance sensation. Photography by Renato Toppo*

ONCE again, on the night of January 30, the people of the United States celebrated the birthday of President FRANKLIN D. ROOSEVELT by dancing at from five to seven thousand Birthday Balls, thirty percent of the proceeds of which went to the hospital for infantile paralysis sufferers at Warm Springs, Ga., and another percentage of which went to local hospital aid. It was estimated that more than a million dollars will go toward helping some two hundred thousand paralysis victims in the U. S.

Dancers have another reason to cheer: probably no other single thing so publicizes dancing as these annual events, and at no other single time are so many people dancing. That large balls were chosen to carry out this beneficial plan is an implied compliment to the power of dancing to attract people.

Broadway and Hollywood both regret the sudden collapse backstage at the Winter Garden Theatre, New York, of ELEANOR POWELL, tap dancing star of *At Home Abroad,* just before the performance January 23. Nervous exhaustion was given as the reason, following Miss Powell's strenuous labors of the past year especially, and a long rest was prescribed as the cure.

Broadway buzzed for a day or two with stories of backstage jealous persecution of the extraordinarily successful dancer by the show's other stars, and that Miss Powell had been worn down by constant friction. This department does not take that seriously, because a certain amount of jealousy is part of every show, and Miss Powell has been in show business long enough to know how to conquer it.

An understudy replaced Miss Powell for several performances, until MITZI MAYFAIR, champion high-kicking dancer, could be brought in. Miss Powell may be out as much as three months.

Hollywood paid the dance a new compliment when the Academy of Motion Picture Arts and Sciences recently decided to add an award to a dance director for outstanding accomplishment to the Academy's usual awards to best actor, best actress, best director. etc.

Were the award to go to a dancer, there can be little question that FRED ASTAIRE would win it. Candidates among dance directors are many, but how will the Academy ignore HERMES PAN, whose *Top Hat, White Tie and Tails* number in *Top Hat,* danced by FRED ASTAIRE and a male line, easily stands out as the strongest single dance routine creation of the season?

The Russian Ballet will come in for some smart ribbing when *On Your Toes,* a new musical comedy, written by RICHARD ROGERS and LORENZ HART, opens soon on Broadway. As this department goes to press, TAMARA GEVA has been signed for the feminine lead. RAY BOLGER will also appear, and GEORGE BALANCHINE, maitre of the American Ballet, will stage the dances.

The Federal Writers' Project of the WPA is preparing *The American Guide,* a five-volume compendium of all conceivable information about all points in the country, with the special interests of the traveller in mind. THE AMERICAN DANCER called the attention of HENRY G. ALSBERG, director, to the large part the dance plays in American life today, citing various statistics to prove the point. His cordial reply says in part:

"*The American Guide* will treat of dancing as a cultural feature where there has been a special development, but will not handle it or any other subject from the purely business point of view. We are interested in folk dances and Indian dances. . . . *The American Guide* is intended to arouse the interest of travellers, domestic and foreign, in seeing sights and interesting features of America. . . .

"However, from the purely cultural point of view, *The American Guide* should be of interest to every teacher of the dance who has a broader outlook. . . ."

GENE GALLE and PEGGY FOWLER are doing exhibition ballroom work in a unit in Mexico City, with these other American teams among a cast of forty-five: DAN and COLLETTE, BORDEN and FROST, VEST and WATERS. Galle writes:

"The Mexican audiences are very, very nice; in fact, too nice, for they expect you, if they like your number, to repeat the whole number instead of a short encore. It is not unusual for them to insist that you repeat the same number three or four times."

At Chicago's Chez Paree, the STUART MORGAN Dancers and the *Romoffs* head the bill, including LILLIAN ROTH. At the Empire Room, celebrities being starred are HARALD and LOLA, ABBOTT Dancers and BOB MASCAGNO, son of the famous ballet master.

The SIDELL sisters, now appearing in a Revue at the Majestic Theatre, Chicago, with two and a half years in Ziegfeld's *Showboat* to their credit, and the featured dancers in numerous musical comedies all over Europe, were originally trained by LEO KEHL of Madison, Wis.

GLADYS HIGHT placed GINGER WOOD as a featured dancer at the French Casino, Chicago, now known as Rainbo Casino. She is dancing under the name of MLLE. CHARLOTTE and does an exquisite

(*Continued on page* 36)

NOVELTY COSTUMES

by ETHEL MASLOW

A costume worn when the waltz was first originated. Cream-colored taffeta with royal blue taffeta ribbon and material trimmed with lace on the sleeves and peplum skirt, also trimming the cream padded roll at the bottom of the skirt. Mousseline de soie underblouse trimmed with blue taffeta ribbon trimming with neckline. Net mittens trimmed with lace. Lace fan with royal blue taffeta ribbon complete the costume

Apple-green taffeta bodice and sleeves trimmed with white lace. A nosegay of spring flowers. Fuchsia taffeta bows on sleeves and skirt. Skirt and ruffles green taffeta, each one dark, finally shading to a dark green. Net mittens

An original costume: violet chiffon with shaded chiffon ruffles and the sprays of flowers going in a circular movement all around gradually getting larger and the color darker, from violet to purple

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Sincerely,
(signed) GERTRUDE CALISCH,
Danville, Virginia.

Rita De Laporte, former Premiere Danseuse of the Metropolitan Opera, New York, N. Y., Studied with Louis H. Chalif.

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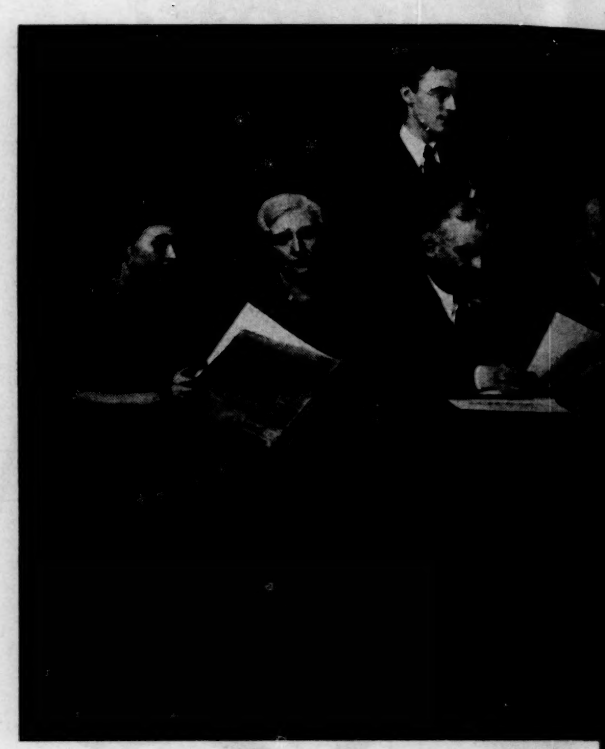

THE CHALIF FACU

Left to right—Frances Chalif (Baby dances and Ballroom), (Rhythmic and Dances), V. Swoboda (Ballet), Polly Korchien (M —Thomas Reilly (Ballroom), Franz Serli (Pianist), Paco Cansin

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Sincerely yours,
(signed) BERTHA DRAPER KING,
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ATALOGS SENT ON REQUEST

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STUDENT AND STUDIO

New York

On January 12 the New York Society held its regular monthly meeting, a feature of which was the increasingly popular ballroom discussion, with demonstration by EVELYN HUBBELL, FRANKLYN OAKLEY and OSCAR DURYEA.

The teaching faculty comprised: SONIA SEROVA as guest, children's class and recital work; EDNA PASSAPAE, ballroom; JAMES WHITTON, tap and ballet.

On February 21 the Society will hold its fourth annual benefit ball for its emergency relief fund at the Hotel Roosevelt, celebrating Washington's Birthday. Speaking of the ball, Mme. President Clara Austin said:

"Our annual benefit ball draws near. To make it the financial success it deserves to be each and every member must put his shoulder to the wheel in the short time remaining. I am sure we can put it over in a big way if each one of us does his share."

The President's Ball at the Waldorf-Astoria January 30 had as part of the entertainment program four CHALIF dancers: FRANCES CHALIF, URSULA SEILER, BASIL GALAHOFF and GEORGE KUNOVITCH.

Increasingly keen competition in summer courses is emphasized by the announcements, already in January, of two courses: JACK MANNING, who will give his usual four two-week sessions, at a studio to be announced; and DONALD SAWYER, former professional dancer who has maintained a successful studio in New York for several seasons.

Mr. Sawyer has just copyrighted a system of ballroom notes analyzing the four popular rhythms, waltz, fox trot, tango and rumba, utilizing footprint diagrams, and is currently placing this method on the market.

The American Ballet School has discontinued its scholarships, the only dancers receiving scholarship instruction being the members of the Company. All pupils are not accepted, the School states, and the present enrollment of a hundred and forty-seven, to which the attendance grew from twenty two years ago, is all on a paying basis. It is further stated that the School itself is now on a paying basis.

HELEN A. FLOWER, director of the Kew Forest Studio, Forest Hills, L. I., reports that on December 28 the students were entertained at a party and intimate recital. All the branches of the studio—dance, drama and music—assisted.

RUTH OTIS DENIO, Rochester, reports that she has begun the new year with an unusually increased enrollment, which she says reflects the reviving interest in ballet, in which the Denio School specializes. The school has initiated a series of *Petits Concerts* given in the school studio, to each of which about seventy-five people are invited by card only. First half of the programs is given to group and individual technique demonstration and a talk by Miss Denio; second half to costumed numbers.

At the first concert outstanding numbers were: *Huntress,* by MARJORIE FOURNIER; *Wind,* by RUTH CLARK; *Danse Piquante,* by MARY JANE MAID; *Ramito de Flores,* by DOROTHY DAVIDSON, REVA MARSH, MARY JANE MAID and MARJORIE FOURNIER; and *Pompom Rouge,* by DOROTHY FISK, MARY JANE MAID, RUTH CLARK, MARJORIE FOURNIER and BETTY JEAN SWANK.

Miss Denio adds: "We publish a sheet called *Denio Dance News,* a brief and intimate causerie of happenings of the Denio School, together with comments upon happenings in the dance world.

"P. S. Your AMERICAN DANCER, I might add, is one of the best 'happenings' of the dance world."

Eighty pupils of the GERTRUDE BLANCK School of Dance and Radio will appear February 20 in the Plaza Theatre, Schenectady, in *Battle of Rhythms and Radio Bits.* Featured on the program will be CHARLOTTE CARLTON, assistant to Miss Blanck.

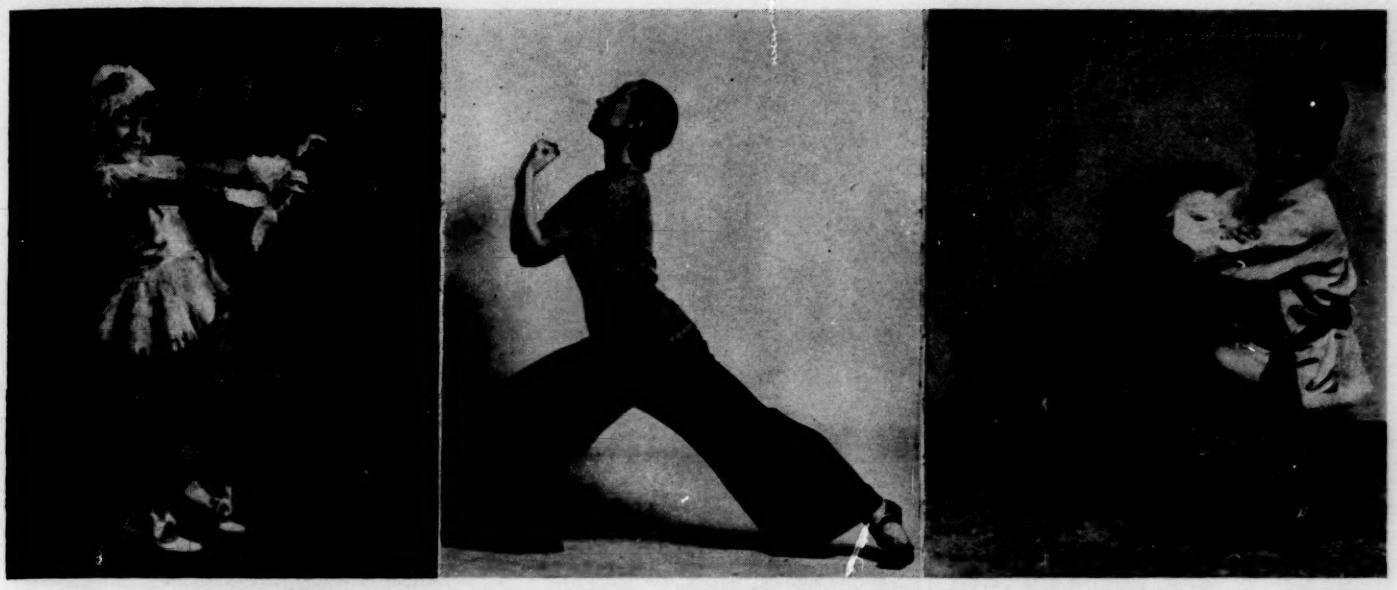
DAISY BLAU, Central School of the Allied Arts, reports that a well-known philanthropic organization has awarded a one hundred-dollar scholarship to a modern dance student in the school.

NORMA ALLEWELT, Syracuse, will add four new classes in the spring. Meanwhile she has been kept busy by an Xmas party for two hundred, steady club engagements for pupils, and local radio talks on visiting dance attractions: Jooss Ballet and the Monte Carlo Ballet.

On February 3 the CASHIN School of Dancing, Kingston, reopened for the second term. HELEN T. CASHIN, in private life MRS. THOMAS M. DAVITT, is receiving congratulations on the recent arrival of a daughter, JOANNE.

The DEAN Studios of Dancing, New Hartford, report that their enrollment has practically doubled this year, and that a branch studio has been added in Utica. The recent New Hartford Junior League production, *Sky-*

Left—LONNY SMITH *has been trained in tap by* LEO T. KEHL, *Madison, Wis. Center—Six-year-old* MURIEL SMITH *is a star pupil of the* HELEN STEINMAN *School of Music, Dancing and Dramatic Art of Chicago. Right—Seven-year-old* BETTY JANE WRIGHT, *a protegee of* CLARITA IMPERIO, *is working professionally in Chicago. Photography by Theatrical Studios*



Left—Expert in both dance and song is JOYCE BANDY, *pupil of* FRED T. KEHL, *Miami. Center—Rollins College, Winter Park, Fla., recently brought modern dancer* MILA GIBBONS *from Paris to teach on the faculty. Right—This diminutive exponent of the Russian gazatzky is ten-year-old* KENNETH BYRNE, *trained by the* REGINA LEONARD *Studio, Waterbury, Conn.*

Top, had all its dance numbers by the Dean Studios, which are now preparing the annual recital, and *Blossom Time,* for April presentation by the Knights of Columbus. The dances will be staged by MARION DEAN; production by WILLIAM DEAN.

HELEN GRENELLE, professional, and formerly dance director of the Kansas City Conservatory of Music, is teaching in New York. She made her reputation on her appearance in the long-lived *Vagabond King, Ziegfeld Follies,* and Fokine's *Rose Ballet.*

Connecticut

The Dancing Teachers' Club of Connecticut held its January meeting the 26th in the Hotel Bond, Hartford, when the new officers were installed, headed by President FLORENCE GREENLAND.

At the same meeting new committees were appointed: MME. ANNETTE, membership; DORIS GIBBONS, entertainment; JESSIE W. DAY, grievance; YOLAN SZABO, reception; IRENE AYOTT, music; WALTER U. SOBY, press; D. C. QUILTY, auditing; MARY McCRANN, visitation; SARAH S. ESTLOW, normal school.

At the previous meeting the question of affiliation was discussed and then tabled. Sufficient votes had not yet been received from the members.

At the January meeting, which had been postponed from the week before because of the blizzard, BERNARD SINCLAIR, of the ALBERTINA RASCH Studios, was guest teacher.

Connecticut College, New London, announces that more than half its student body is enrolled in one or another dance course on the curriculum, where dancing is required only of the physical education students. Latest manifestation of increased dance interest is the formation of the Dance Group, composed of physical education students, under the direction of ELIZABETH HARTSHORN, to study the modern dance.

Washington, D. C.

LISA GARDINER, pleased that her former pupil, PATRICIA HILL, was chosen last month by THE AMERICAN DANCER as a *Future Find,* reports about other former pupils: FRANCES RANDS and GEORGIA HIDEN in the *Follies;* KATHRYN MALLOWNEY and JANE DUNSCOMBE in the American Ballet; BETTY YODER at the Hotel St. Moritz, N. Y.

Miss Gardiner's group recently gave its third event with the Washington Composers' Club and will repeat the program for the National Federation of Music Clubs in May. Latin-American dances are being prepared for Pan American Day April 15, and numbers are readying for the school program May 2. In June Miss Gardiner will take a small group of pupils to her camp in New Hampshire, where they will also study with MICHAEL NICHOLOFF, recently of Hartford and now of Baltimore.

Texas

Shoestring Follies, annual presentation of the Southwestern School of the Theatre, presented as part of the program several dances staged by ARON TOMAROFF, when it played Dallas for four days early in January. Tomaroff dancers who appeared were: JACK GRAY, NELL GRANT, LOUIE MATHEWS, MARGARET JONES, PANSY SEALE, MARGARET POWERS, DONNA JEAN YOUNG and ALICE THOMPSON.

Maryland

FRED LeQUORNE, who recently enlarged his New York headquarters, on January 20 opened a Baltimore studio in charge of WILLIAM PHELAN, his general manager. Though the New York studio specializes in professionals, especially teams, the Baltimore school will add amateurs, both children and adults. BARBARA HUFF will teach. The studio is being operated in conjunction with the National Theatrical Agency of Baltimore.

Le Quorne will visit the Baltimore studio once a week.

California

MARIA BEKEFI auditioned her star pupils before members of the Monte Carlo Ballet on that company's recent stop in Los Angeles.

VIRGINIA STEWART has opened her school of the modern dance, with MAX OTTO as dance director.

TRINIDAD GONI held a students' recital February 7 in the Institute of Musical Education.

RAY J. LESLIE, New York tapper and teacher, who deserted Broadway for Hollywood some months ago, is busy here. He is forwarding his professional work by engagements on the *S.S. Tango,* the west coast's most grandiose pleasure ship, Strand Theatre, Long Beach, and club dates, with a new picture thrown in. He is now awaiting word when to begin on still another picture, but expects to be back in New York teaching in the summer.

Meanwhile he has become a member of the Associated Teachers of Southern California.

VIRGINIA BIDWELL and DON SHERIFF, professional FANCHON and MARCO pupils, are the latest from the school to play local clubs and theatres.

EVELYN VON HAPHEN is a talented child dancer dancing in the Bay cities, who has received her training from the FANCHON and MARCO studios here.

ARTHUR PRINCE, member of ERNEST BELCHER'S faculty, specializes in routines for motion picture stars. At present IDA LUPINO and MARION NIXON are very active in his classes. Miss Nixon also is studying ballet from Mr. Belcher.

ARTHUR DREIFUSS has joined the faculty of the FANCHON and MARCO studios.

Two of AGNETA SLANY'S students have recently won recognition. LENA MALENA appeared in concert at Radio City, New York, and VALENTINA MANATT is dancing in Bolivia.

NORMA LOU ALLEN, a pupil of PEGGY VANNE, was chosen to appear with the Monte Carlo Ballet Russe.

FRANK WHITE of the MINTZ and DINUS studios announces that VIOLA TONE and JACK DOUGLAS have been added to the faculty.

Hollywood's latest attempt to prepare dancers directly for the screen takes the shape of

Top: left—The girl on the drum is IRENE WALKER, *of the* ROY WALKER *School, Holyoke, Mass., which now has over five hundred pupils a week. Center—The Spanish dancer is* VIOLET FELICIA NAPPI, *of Birmingham, Ala. Right—The man on the drum is Chicago tapper* FRAN SCANLAN, *a frequent and popular member of C. A. D. M. faculties. Below: left—*PATTY KOCHERSPERGER, *dancer and assistant to her sister* GLADYS *in Merchantville, N. J., in her Gypsy Dance. Center—Ballroom stylists Toledo are* DORIS GORDY *and* EDDIE HANF, *the latter also being tap instructor at the* GRUBBS *School. Right—The demure tapper in* LILLIAN DANIELS, *directress of her studios in Newark, N. J.*

the Maurice Kosloff School of Dancing, casting dancers in pictures without commission. MAURICE KOSLOFF is also head of the Film Dancers' Casting Agency.

Kansas

JIMMIE GALLAGHER, Hays, is preparing his spring recital, based on dances of the far west.

Colorado

From the SODERSTROM-MERRITT School, Denver, comes word that DOROTHY PRENTICE ADAIR has been added to the staff as teacher of ballet and acrobatic.

Miss Prentice, with a professional career behind her embracing vaudeville, musical comedy and films, in addition to producing, opened schools in Topeka, Lawrence and Holton, Kansas, in 1933, and now has five hundred pupils under her direction. During her work in Denver, MAX PRATT is in charge in Topeka.

Idaho

GLADYS PINKERTON, Pocatello, reports that she staged the New Year's Eve floor show for the Hotel Bonneville, Idaho Falls, and also an entertainment for the Wool Growers' State Convention January 8 in the same city. She has also started an Idaho Falls branch studio.

Her assistant, MARGARET STANLEY, is dance supervisor in the public schools of these villages: McCammon, Arimo and Inkom.

Illinois

VIRGAYNE RATCHEK, Chicago, presented her pupils in *A Doll's Jubilee,* giving most of her seventy students an opportunity to show their progress. Miss Ratchek has been operating her studio for three years.

After returning from her European tour, ALMA LOUISE PAYNE came to Chicago to have FRAN SCANLAN originate new routines for her novel costumes purchased on the continent. Alma Louise may be remembered as the young tapstress who created such

(*Continued on page* 34)

DANCE TEAMS

THIS department urges teams to read the article on Page 11 of this issue, titled *A Union for Dancers.* The topic has been mentioned on this page before in connection with the sufferings all teams have undergone at one time or another from irresponsible agents, clubs that forget to pay off, unfair amateur competition, meaningless contracts, etc. Inasmuch as everybody agrees that sooner or later dancers will be organized, teams will do well to keep themselves informed.

In addition to the obvious financial and contractual points that all dancers need protection on, teams will have a special interest in:

Uniform contract provision for adequate orchestra rehearsal time before opening on a job.

Uniform minimum requirements covering transportation to and from out-of-town jobs.

Uniformity on jobs paying so much cash plus hotel rooms and board.

Standard minimum provision to stabilize the second salaries on doubling jobs.

These and other sore points demand consideration.

It is objected, both by teams and agencies, that few top teams suffer from any of the above abuses. Of course the high-salaried teams don't, because their reputations put them in a position to make and enforce reasonable demands. But the smaller-salaried teams, from a hundred dollars a week up, do need protection. EDDIE CANTOR could get along without Equity, but it's doubtful if a bit man would do so well.

DARIO and DIANE have been renewed at the Rainbow Room and will stay at least until March 11. . . . RAMON and RENITA are at the Ira Supper Club, Miami. . . . BERNHARDT and GRAHAM remain at Manhattan's Montmartre. . . . ZANETTE and COLES remain at the Hollywood Yacht Club, Hollywood, Fla. . . . JAMES and EVELYNE VERNON opened at the Buffalo Statler Hotel February 14. . . . BEUVELL and TOVA arrive back in New York about February 15. . . . These doings from the HENRY W. HERRMAN office.

FRED LE QUORNE, having enlarged his New York studios, this month opened a Baltimore studio, BILL PHELAN leaving the Manhattan spot to general manage. Though the Baltimore place will offer an all-round curriculum, teams will get attention; LE QUORNE will travel there for a once-a-week look-see.

ANTONIO and RENEE DE MARCO, who opened January 17 in the Blackstone, are getting a tremendous play from the Chicago papers. MRS. McLAUGHLIN (IRENE CASTLE) officiated at a hoity-toity reception for the duo, and the press is beginning to write as mushily about them as it did about VELOZ and YOLANDA.

Chicago as a happy hunting ground for team publicity is emphasized also by the big reception being given ROSELEAN and SEVILLE at the Morrison.

All this right on top of VELOZ and YOLANDA'S final engagement at the Chicago Theatre, and departure, with MCA's President STEIN, for Hollywood, where they either have signed, or will be signed, to do a picture. They opened early in February at the Cocoanut Grove, L. A.

BARRON and BLAIR returned from the Boston Statler to go into the N. Y. Waldorf-Astoria, with the D'IVONS in the other room.

DARIO *and* DIANE *are currently exhibiting their sterling dance style at* MR. ROCKEFELLER'S *Rainbow Room, where they will be at least until March* 11—*Photography by Remie Lohse*

WHERE THEY ARE

DARIO-DIANE	N. Y.
RAMON-RENITA	Miami
BERNHARDT-GRAHAM	N. Y.
ZANETTE-COLES	Florida
VERNONS	Buffalo
BEUVELL-TOVA	N. Y.
DE MARCOS	Chicago
ROSELEAN-SEVILLE	Chicago
VELOZ-YOLANDA	Los Angeles
BARRON-BLAIR	N. Y.
D'IVONS	N. Y.
MINOR-ROOT	N. Y.
LYDIA-JORESCO	N. Y.
FITZGIBBONS	N. Y.
DIMITRI-VIRGIL	N. Y.
STUART-LEA	N. Y.
BEMIS'	Los Angeles
BANCROFT-DEE	San Francisco
ROYCES	Washington, D. C.
LEES	N. Y.
GIRARDO-NADINE	N. Y.
DONOLA-DUANO	N. Y.
GOMEZ-WINONA	N. Y.
FOWLER-TAMARA	London
LEON-MACE	Chicago
RUTHANIA-MALCOLM	N. Y.
PIERRE-TEMPLE	Cincinnati
ROMERO-SONYA	Cincinnati
CURRY-NAIDA	Cincinnati
YVONNE-EVERETT	Washington
PRITCHARD-LORD	Chicago
ARMANDO-MARIA	Detroit
CHARLES-CELESTE	Cleveland
JEANETTE-CARLO	New Orleans
DE RONA-BARRY	Cincinnati
SZITA-ANNIS	Chicago

. . . Hotel Pennsylvania has cut out teams for the nonce. . . . MINOR and ROOT are back in New York from Chicago, will sail for Europe next month to fulfill bookings reported here last month.

LYDIA and JORESCO remain at the Plazas' Persian Room. . . . The comic HARTMANS remain at the St. Regis. . . . DOROTHY and DAVE FITZGIBBONS are spending the month of February in HELEN MORGAN'S House of Morgan. . . . Club Gaucho, Village spot, has DIMITRI and VIRGIL.

February 3 to 23 saw STUART and LEA playing a return at Club Lido, Montreal, after weeks on the road in a FANCHON and MARCO unit. They will bounce back to New York to re-appear at the Roxy February 28 to March 5.

BILLY and BEVERLY BEMIS have been appearing at the Paramount Theatre, L. A., waiting to begin shooting a picture. . . . WALLACE BANCROFT, San Francisco dancer and teacher, has teamed with ELVA DEE. Describing themselves as "dance impressionists", the duo has been working local clubs and hotels.

The ROYCES finished five weeks at the N. Y. Biltmore February 9, and opened in Washington's Shoreham February 10, booked by DOROTHY GRANVILLE, who also replaced the ROYCES in the Biltmore with JOE and BETTY LEE.

FOWLER and TAMARA sailed for London this month, to appear at the Savoy Hotel, and double into the Barclay. Following that engagement they will tour Europe, studying and maybe giving some concerts. They will return in the fall to fulfill concert engagements on a tour being handled by ARTHUR JUDSON office.

GARY LEON and MARCIA MACE were at the Congress, Chicago, last month. . . . RUTHANIA and MALCOLM preceded the ROYCES at the Shoreham, Washington. . . . PIERRE and TEMPLE spent most of January at the Netherland Plaza, Cincinnati. . . . ROMERO and SONYA, with their wax dummy duplicates of themselves, scored heavily at Cincinnati's Lookout House. They were followed by CURRY and NAIDA.

YVONNE and EVERETT recently headlined the floor show at La Paree Restaurant, Washington. . . . ANN PRITCHARD and JACK LORD did well last month at the Royale-Frolics, Chicago. . . . ARMANDO and MARIA finished out January at Webster Hall, Detroit. . . . CHARLES and CELESTE finished January at Cleveland's Mayfair Casino.

JEANETTE and CARLO, a duo trained by JOSIE CORBERA and ELLIOTT VINCENT, New Orleans, are breaking into regular work with novelty character numbers and tap.

DE RONDA and BARRY recently played a return at Castle Farm, Cincinnati. . . . SZITA and ANNIS, recently at Chicago's Morrison, are touring the middle west.

GIRARDO *and* NADINE *are at present in New York after several weeks at Washington's Club Habana*

BURNS *and* OLDS *were most recently seen at Boston's Hotel Westminster. They are now back in New York*

D. M. of A. BULLETIN

Personals

Fred T. (Daddy) Kehl last month sold his school in Miami, Fla., to his former assistant, Evelyn Brown, and is returning to Madison, Wis., where his son, Leo, maintains his studios.

Benjamin Brown, Brooklyn, member of the D. M. of A. since 1926, died January 19 after an illness of thirteen months. He is survived by Mrs. Louise Brown, and a daughter.

After an extended convalescence following a serious accident, Raymond Bott, Past President of the D. M. of A., is now fully recovered, and is again active in business.

Congratulations to George Smith on his marriage December 27 to Mary Elizabeth Duffy of Houston, Secretary-Treasurer of the South Texas Association.

TEAM DIRECTORY

Alphabetically Listed

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Cocoanut Grove, Boston
℅ Fred Le Quorne CIrcle 7-7933

BYRNES and SWANSON
Smart character and ballroom
Excl. Pers. Mgr.: Fred Le Quorne CI 7-7933

CALDOS & BALINE
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RICHARD STUART and CLAIRE LEA
Lido Club—Montreal—Feb. 3 to 23
Roxy Theatre, N. Y. C.—Feb. 28 to Mar. 5

DEMRIS and KERMIT
Novelty and Ballroom Dances
℅ Fred Le Quorne CIrcle 7-7933

DONOLA and DUANO
Just closed Bouche's Villa Venice
℅ Fred Le Quorne CIrcle 7-7933

HELEN KNOTT and CHESTER TOWNE
British-Colonial Hotel, Nassau
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

NILES GARRON and EDYTHE BENNETT
℅ Fred Le Quorne CIrcle 7-7933

Kermit MILLER and Demris MARTIN
℅ Fred Le Quorne CIrcle 7-7933

Clive GRAHAM & Josephine BERNHARDT
℅ Fred Le Quorne CIrcle 7-7933

JANS & LYNTON
Playing De Luxe Picture Houses, Chicago
℅ Carter-Waddell Studio of the Dance
54 West 74th Street, New York

JOE and BETTY LEE
Hotel Biltmore, New York
Excl. Pers. Mgr., Fred LeQuorne CI 7-7933

NADINE & GIRARDO
Artistic Dances
℅ Henry W. Herrman VOlunteer 5-2990

ROSELEAN and SEVILLE
Morrison Hotel, Chicago
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

ELEANOR & SEYMOUR ROYCE
Shoreham Hotel, Washington, D. C.
℅ Dorothy Granville, 30 Rockefeller Plaza, N. Y.

YVONNE and LA MAR
In Smart Ballroom Dances
℅ Fred Le Quorne CI 7-7933

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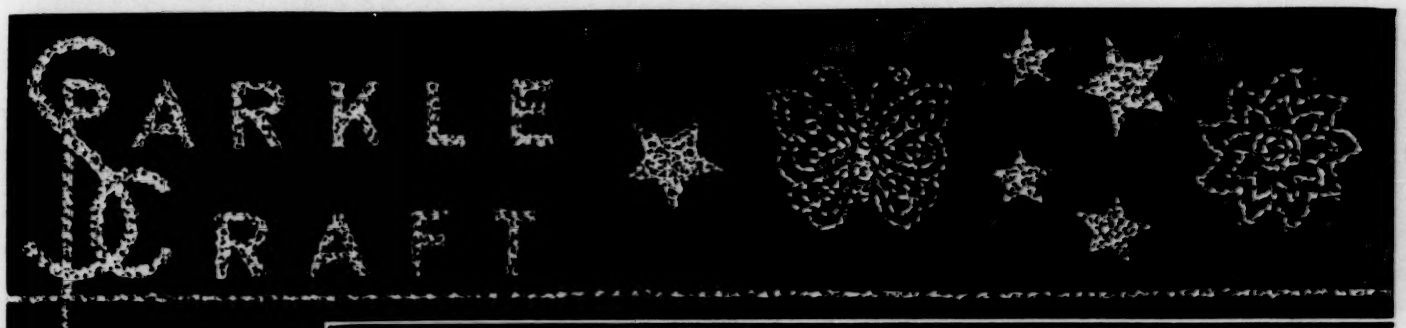

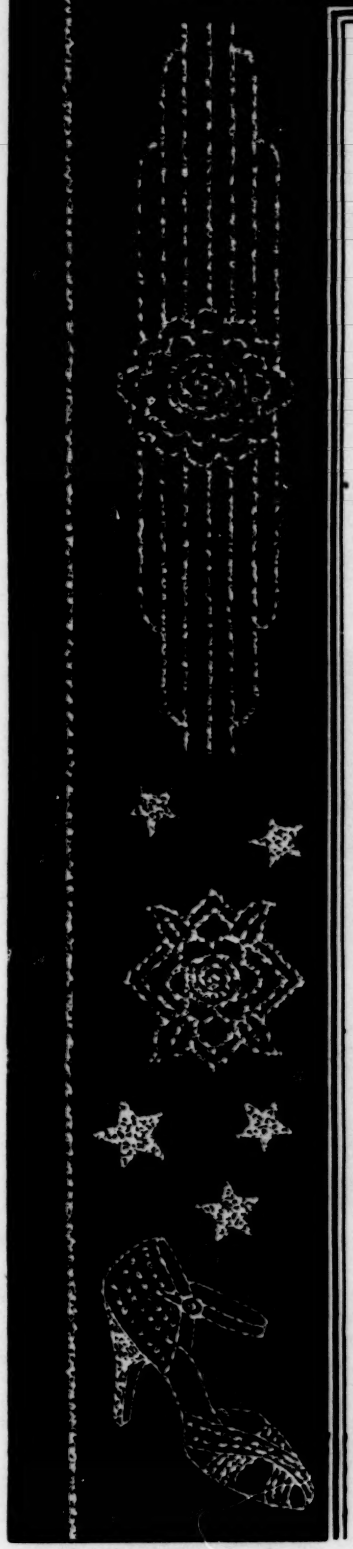

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BULLETIN

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

ON JANUARY 19 the Cleveland and Ohio Dancing Teachers' Association, Club No. 16, held its annual mid-winter convention, presenting Louis Stockman, Berenice Holmes and Bobby Rivers to an attendance of more than fifty teachers. President John Box presided. Secretary-Treasurer William J. Ashton of the Chicago Association of Dancing Masters (unaffiliated) was guest of honor.

Sara Mildred Strauss, assisted by Gloria Mausier, in modern technique and dances, and Thomas Riley in ballroom, were the guest teachers at the January 19 meeting in Rochester of the Western New York State Council, Club No. 8.

The January 2-3-4 meeting of the Dancing Masters of North Carolina, club No. 15, of which Jacqueline Dorminy is President, revealed that the new group has exceeded thirty in membership. The faculty presented was: Alexis Kerenoff, Jack Manning, Angel Cansino and Susita.

Carolina Dancing Teachers' Association, Club No. 14, reports that it has added seven new members in the past month.

The Milwaukee meeting of the Dancing Masters of Wisconsin, Club No. 12, and the D. M. of A. was held at the Pfister Hotel January 19.

On the faculty was William Gellman of Milwaukee, exhibition tango; Virginia O'Brien, Chicago, musical comedy; Fran Scanlan, Chicago, tap routines; Ann Rudolph, Chicago, modern German work; Nicholas Tsoukalas, Chicago, classical numbers.

Leo Kehl, president, announced that THE AMERICAN DANCER has been made the official publication of the organization through affiliation.

The next meeting of the D. M. of Wisconsin was held February 16 at Kehl's School of Dancing in Madison, Wisconsin.

At the December meeting of the Dancing Teachers' Club of Rhode Island, Club No. 9, a new slate of officers was elected: Matthew A. McDermott, President; Kay Merwin, First Vice-President; Alice Constance Farrell, Second Vice-President; Etta W. C. Dugan, Treasurer; Thomas L. McCrane, Secretary. At the January meeting Mr. McGrane was also made Delegate Director.

The January meeting was held in the studio of Mrs. James Whitten, Waltham, Mass., an honorary member. The March meeting will be an open one, with Ernest Carlos, N. Y., guest teacher.

The club is publishing a small magazine sold to pupils of club members.

Newly elected officers of affiliated clubs:

Florida Society Teachers of Dancing, Club No. 2. Viola Belasco, President; Myrtle Henderson Bryon, First Vice-President; Eileen Racicot, Second Vice-President; Helge Ebsen, Secretary-Treasurer.

Louisiana Association of Dancing Teachers, Club No. 6. Hazel Vergez, President; Elra Lucich, First Vice-President; Genevieve McAuliffe, Second Vice-President; Anais Mitchell, Secretary; Lea Brandin, Treasurer; Hazel Vergez, Sue Farrior, Anais Mitchell, Emelda Troxler, Directors. Peter Villere, ex-officio.

Texas Association of Dancing Teachers, Club No. 11. Sam Bernard, President; Mrs. T. S. Barnett, Vice-President; Frances Burgess Bleeker, Secretary-Treasurer; Mrs. Lon Smith, Virginia Self, Frank Bonner, Directors.

Dancing Masters of Wisconsin, Club No. 12. Leo T. Kehl, President; Regina Garvey, Vice-President; Cleo P. Smith, Secretary; Vesper Chamberlain, Treasurer; Edna Christensen, Educational Director.

California Association Teachers of Dancing Club No. 13. Cora McFarland, President; Lucille Halwick and Daisy Upham, Vice-Presidents; Rose Moore, Secretary; Leo B. Glines, Treasurer; Paul E. Brown, Alice Zwillinger, W. L. Sweet, Trustees.

Cleveland and Ohio Dancing Teachers' Association, Club No. 16. John Box, President; Walter A. Wenzel, First Vice-President; Marie E. Miller, Second Vice-President; LaRue C. Hope, Secretary; Lloyd C. Foster, Treasurer; Helen J. Wheeler, Principal; Henry O. Oster, Evan M. Day, Sergei Popeloff, Trustees.

At the January 26 meeting of the Louisiana Association plans for travelling normal schools throughout Louisiana were discussed at the suggestion of Past President Villere.

Audrey Moody, Marjorie Wells, Vera Mae Loughridge, Isabel McKenna and Jane Lugenbuhl taught at the January 26 meeting of the South Texas Association, held in the Geizendanner Studio, Houston, President Leona Mellen presiding.

LITTLE BALLET GROUP

About three years ago Edna Lucile Baum organized The Little Ballet Group, composed of probably the youngest dancers ever banded together for the purpose of giving serious attention to furthering the art of ballet.

Interest in the work of this group has grown tremendously. Thus far they have been giving three and four performances during the season. Much enthusiasm has already been accorded their performances by women's clubs and private schools who now solicit engagements.

The ballets already in their repertoire are *Scene de Ballet,* a delightful portrayal of an old-world ballet school; *Chinese Holiday,* one of the most colorful and authentic ballets Miss Baum has choreographed with her indefatigable thoroughness of detail; *Sadko the Merchant,* a Russian fairy tale in four scenes, presented last year with tremendous success; and their newest ballet, which will be given for the first time in May, *Mille-Fleurs,* in four scenes.

This year The Little Ballet Group performed at the Chicago Woman's Club Theatre on December 8, completely subscribed to before the day of performance, and in May a second performance is scheduled at the same theatre. Miss Baum has done all the choreography of the ballets, and is also stage director. The settings have all been elaborately executed, designed by Theodore Saunders.

Here are new photographic views of the four dancer members of the Little Ballet Group, making increasingly regular professional appearances in and around Chicago. Directly above is MURIEL BRANDES, *while the pair at her right are* LORETTO ROZAK *and* NANONI HAMILTON. *At the far left, shawl on head, is* BERNICE JORGENSON, *and near right, with the Buster Brown bob, is vivacious* JACQUELINE SCHNEIDER

DANCE EVENTS REVIEWED

(*Continued from page* 13)

with nothing more than a nod of her head and a pantomimed gesture, she had the large audience, made up of conservative clubwomen, gaily clapping an accompaniment for her. Hers is a name to remember.

The second dance program at the Ebell Club was on January 8 by Dallas Boyd and his group of concert dancers.

The program comprised seven numbers. Mirielle de Martelly danced *Ecclesiastique,* suggested by church windows. Dallas Boyd, followed in a Japanese fan dance called *A Pair of Fans.* Kyra Kemana in *Moon over Java,* and Nanci Price in an Algerian number, were followed by a minuet in the ancient Italian ballet style danced by Virginia MacDowell. Sixth on the program was Lotus Lui as an Arab dancing girl, and the program closed with Dallas Boyd, Nanci Price and Kyra Kemana in a Burmese temple dance.

Waldeen, Gould Studios, Los Angeles, January 12.

Waldeen, an American dancer of undoubted talent in the modern dynamic dance, gave a program divided into three parts, the first given over to a Bach cycle of four numbers. The first *Credo,* organ prelude, was a fine example of abstract dynamic movement. The second was *Two Morning Moods*: *L'istesso* and *Allegro Vivace.* The third, *Preludio* from *The Well-Tempered Clavichord;* and the fourth, *Religioso.*

Waldeen is entirely feminine, and her modern movement is approached more in its romantic moods. Her manner and movements lend themselves very beautifully to the mediaeval, in which she seems to have a genuine freedom of feeling and expression.

The second part was composed of two numbers. *Suite*: *England, 17th Century,* by Handel, in which she combined the *Allemande, Sarabande* and *Gigue* without a pause. This was an interesting number, but not authentic. She created a picture and held her mood, but personally I would have enjoyed it more if the names of the dances had not been printed on the program. These are famous social dances of such fixed and definite form that to see a dance simply suggesting their spirit only detracts from them. The second number of this group was *Romanticism, Andante,* by Beethoven, and in this her youthful buoyancy was given full play.

The third group was devoted to numbers of a pantomimic order, in which art she has a fine understanding and ability. The first was *Three Spanish Epigrams* by Arvey. The first, *Nocturne* (to Don Juan) was one of the best numbers of her entire repertoire, and it was very original in treatment. *Vals* was the second of the group, and *Cockfight* the third, in which her pantomime was unusually good.

The second number was *Rondes d'enfants* by Turina, the scene Kensington Gardens in 1860, and in this number she conjured a picture of a little girl playing with a boy, a dog, and finally the appearance of her nurse. The idea was ingenuous and charmingly conceived.

The third number comprised two dances of the American scene. First, Mountain Song by Dvorak, dedicated to the pioneer woman of America. Nothing makes me happier than to see our American dancers turning to the American scene. This number of Waldeen's is good, but somehow just misses being great. When will some of our young dancers realize that right here is their greatest opportunity, in our own history and in the music that was born of the need of expressing that which was in their hearts, and which our dancers should carry on and make live forever.

The second number of this group was Juba by Morris, a free expression of a Negro folk dance.

She closed her program with Two Chorales by Bach. As dance forms they were well

(*Continued on page* 37)

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DANCE PROJECTS

(*Continued from page* 9)

satisfactory to all the artists concerned. The necessity of writing back and forth between Los Angeles and Washington consumed a considerable amount of time, but they are now ready to move forward, and rehearsals have already started for the first concert scheduled for February.

The entire burden of organization has fallen upon Miss Jervis, who entered wholeheartedly into the realization of the need of having dancers prominently represented in the Federal projects.

The group in San Francisco is not yet ready to go ahead at this writing, but the way is open and it will only be a question of a few weeks before they too are working.

The dancers are being chosen from the National Youth Administration, as second priority workers, under a forty-hour working schedule. At the present time there are twenty dancers, but as the work goes on others will be added to the group, and if the number becomes too large other groups will form, working out different projects and theories of dance interpretation and design.

The dancers are all young people between the ages of sixteen and twenty-five, who have had a basic training in some dance form. The group is headed by Esther Pease as instructor. All problems are worked out with the group as a whole. The project is thoroughly discussed, a fundamental floor plan and design is decided upon and the dance built from there with all the dancers participating in its creation. No rigid technical form is followed, no "school" is preeminent. The dance is built on the premise of modern American interpretation from an American viewpoint. The dances are to be the result of experimentation in the integration of music, color, light and movement. Working with the orchestra and the choral group as background and accompaniment, the music naturally ". . . gives rise to the ideas expressed through the other three mediums."

The Federal Theatre Project is cooperating with the dance group by making the costumes for the first concert from designs which have been especially made for them.

Miss Deane is the consultant for the State Youth Program, and will direct the coordination of the vocal, instrumental and dance groups, working with the directors of the symphony orchestra, the large choral group and the dancers so that the finest artistic results may be achieved. Her enthusiasm is so contagious that she imbues everyone connected with the project with the fact that they are not only pioneering, but are actually setting an artistic precedent that may make every dancer connected with it famous in dance history.

In these Federal Projects, artists and audience must be above political propaganda or party preference if this wonderful movement is to continue and bear fruit. In certain groups this Federal dance project might lead to a feeling of jealousy, but it should not, for these dancers are able to experiment and are paving the way for greater expansion in the field of dancing, and will educate larger audiences in its appreciation, which in the end will benefit all dancers and teachers alike.

Chicago

In Chicago, at this writing, little has been done along the lines of a straight dance project. Plans there call for a *Pageant of Youth,* to be produced in April, of which Diane Huebert is in charge. Dance, drama and pageantry will be used. The project is being handled by the National Youth Administration.

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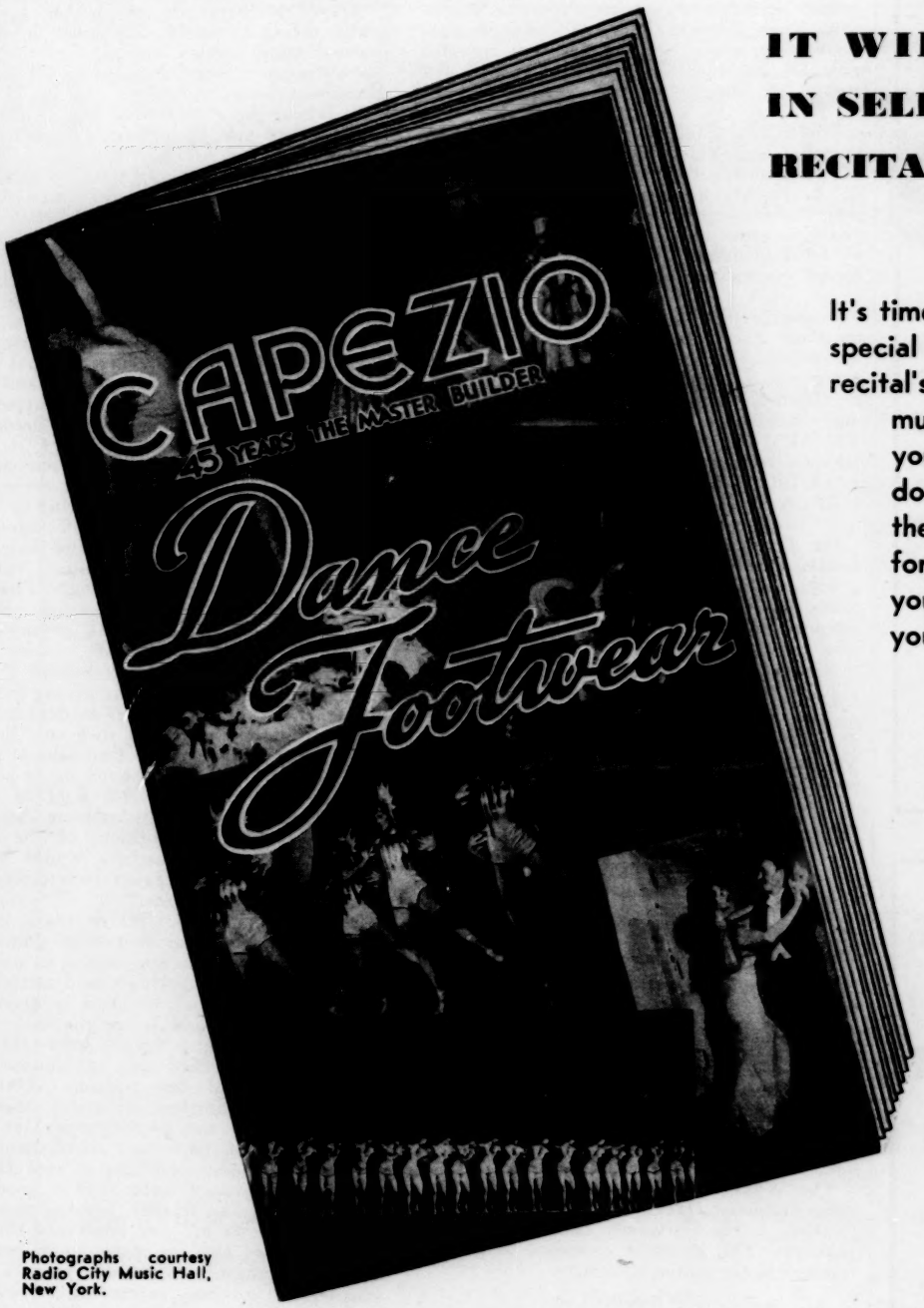

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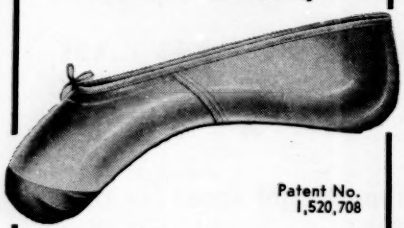

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STUDENT AND STUDIO

(*Continued from page* 24)

a sensation at the Palladium in London with JACK HYLTON'S orchestra and gave two special performances for the Prince of Wales, now King Edward VIII. She has studied exclusively under Scanlan and has traveled great distances at times to have him do her special routining.

ESTELLA FLANDERS GREEN, well-known Chicago dancing teacher and authority, prominently connected on the staff of the C. A. D. M., has sold her Chicago studio, which she operated successfully for eighteen years, in order to devote her time exclusively to writing dance descriptions and routines, recital revues and some fiction.

Correction: Caption under the photographs on Page 20 of the February issue confused the pupils of HARRIETTE LINK of Chicago, and KATHLEEN BRENNAN of Daytona Beach, Fla. Upper left were Miss Brennan's pupils, ANITA HERR, ELIZABETH STUART and KATHRYN KARL. Upper right were Miss Link's: ERIS WINANDY, JACQUELINE TALTY and DENIS GARON.

On February 1 the EDITH GARRETT Studio, Lombard, opens its second term with a registration in excess of one hundred. Recently the studio presented fifteen younger advanced pupils at the Local Du Page Theatre.

Indiana

LOUIS STOCKMAN, Indianapolis, announces he has purchased the PEGGY LOU SNYDER Dancing School of the same city. MRS. RUNYAN will be in charge of the new studio, which will be operated as a branch of the Stockman school, which also has a branch in the TSOUKALAS Studio, Chicago. Total weekly enrollment of the Stockman School is reported to be in excess of one thousand.

This department has not learned Miss Snyder's future plans.

Louisiana

JUNE and WARD GUILLOT, seven and fourteen-year-old pupils of ELLIOTT VINCENT, are reported by the studio to do difficult adagio work in grown-up style.

VIRGINIA and HAYES HEBERT, sister and brother team trained by JOSIE CORBERA, have been doing club work steadily since Christmas.

Michigan

The Wayne University Dance Group, Detroit, presented *Dance of Action,* a new composition, in the University auditorium late in January. The group is composed largely of teachers in the public schools.

Wisconsin

BROWNEE BROWN, professional dancer and teacher, staged her *Junior Follies Revue* in Racine recently, a production in which two hundred of her pupils took part.

There was a line-up of baby dancers from two to five years of age in a Pirate number, *The Parade of the Wooden Soldiers* and *Down the Oregon Trail,* a wild west scene. Miss Brown appeared on the program herself, doing a ballet number and a rhythm tap specialty.

Utah

L. P. CHRISTENSEN, director of the Le Crist School of Dancing, Salt Lake City, writes:

"He who thinks, reasons. Now to reason is a duty, especially with dance societies. Upon this law society is founded. Dancing never talks back or argues. Teachers and performers argue over dancing, but get nowhere, except to confuse the public. The art of dancing rests upon natural laws and fundamental principles and is therefore permanently established, no matter what quibblers may say or do.

"Dance teachers and performers are evidently trying to outdo each other in trivial show-off stunts, which is stripping dancing of its two greatest assets, its educational and inspirational forces.

"It is true there are a few wise and honorable teachers and performers who are maintaining high standards. Too many dance teachers seem to be imbued with the false idea that those who give the most difficult work are the best teachers, and performers and students are laboring under the delusion that those who can jump the highest, strut and grimace the most, that can spin and fouette the fastest and longest, and that dare wear the least clothing, are the best dancers.

"This is putting secondary points first. The development of all the latent emotional possibilities of the human body, mind and soul, must be the first objective in the purposes of all who engage in dancing, and decoration and stage effects must be secondary, if dancing is to maintain its high and commanding position as the foremost civilizing force.

"In other words: *art,* in dancing is being crowded out, and crude showoff stunts are coming in, which 'Amazeth the unlearned and maketh the learned smile.' Who is crowding the art out of dancing? Those ignorant, minor league racketeering teachers and performers who will do anything for money.

"These rascals are hiding behind the old and false theory that they are giving the public what it wants, when it is evident that the public is taking this artless stuff only because it can't get anything else. Professional teachers and performers ought to be wise and honest enough to work and fight to retain dancing at its best, thereby securing their own future. If the best traditions of the dance were upheld, dance teachers would be acclaimed humanity's greatest benefactors and the country's best citizens.

"Someone has said: 'Harsh music is not real music,' and I say that stunt dancing is not real dancing. The spectacular in dancing, when logical, used sparingly and tactfully, is not objectionable, but when it is disjointed, illogical, labored, and forms the major part of a performance, it is very objectionable, and should never be forced upon the sensitive and artistic portion of any audience. Only the soft, floating, effortless, beautiful and consistent creations and performances are truly representative of the refined art of dancing.

"Probably the worst blight on real dancing today is the abrupt turning of a good performer into a bad teacher, because those can and do abuse the art ,and impose on the public. There are also too many smart and unprepared youngsters who are trying to teach dancing, but are only succeeding in belittling the art, and perhaps earning a little extra pin money.

"Great performers are never great teachers, and great teachers are never great performers. In rare instances, however, a few great performers have become great teachers (which is the most helpful) but only after they have quit being performers, have had many years of study and experience in teaching, and are also well along in years.

"Now I am not trying to say that all old teachers are good teachers, because I know better, but I do insist that it takes a very long time to gain the knowledge of what is useful and artistic, and to clearly present this knowledge. Neither am I inferring that all young teachers are bad teachers, because I know some young teachers who are studious, persistent and conscientious and therefore are comers and the hope of the future of the noble art of dancing."

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THE CALL BOARD

(*Continued from page* 18)

ballet number with thirty show girls as background. ALTA WARSAWSKA is also a featured soloist in the show.

Miss Hight is giving CLAIRE POWELL a new routine for her coming engagement at the State and Lake Theatres.

The big Furniture Mart Fashion Show held once a year in Chicago was under the direction of Gladys Hight. It was held February 4 and 10, utilizing three stages. Miss Hight furnished all the children dancers as well as the professional dancers Miss Hight is featuring at the Medinah Club.

Italy, by R. M. H.

LA MERI left for London where she is appearing nightly at the Arts Theatre Club for one week commencing February 10. These concerts are under the local direction of L. G. SHARPE, La Meri being the first dancer which this well-known office has ever sponsored. Also new in London is an entire week being held by a single dancer. The program has been staged by the producer GUIDO CARRERAS, and is as follows: *The White Peacock* (Griffes); *Three Preludes* (Scriabin); *Adoration of the Madonna* (Vivaldi); *Introspection* (La Meri); *Hypnotism Charlatanesque* (Gershwin—Part II); *Bolero,* 1830 (Goghen); *Goyescas* (Granados); *Farruca* (DeFalla); *Dance of Terror* (DeFalla); *Asturiana* (Sopena); *Part III—Nacni Nrrta* (India); *Hoop Dance* (Umatilla); *El Gato* (Argentine); *Jarabe Tapatio* (Mexico); *Hualalei Hula* (Hawaii).

A new society has been formed in Florence called the Society of the Friends of the Dance. Seven names well-known in society and politics form the committee which proposes to present various dance evenings during the winter and spring. These evenings will be dedicated to ballets and symphonic dances executed by the Florentine Civic Dance Group, with soloists from the group, as well as several names engaged from abroad. HARALD KREUTZBERG has been engaged as soloist for one of these evenings. Ballets announced for presentation are the following: *Le Due Dive* (Levignani); *Pesce Turchino* (Tedesco); *Intermezzo* (Mortari); *Scarlattiana* (Casella); *Le astuzie di Bertoldo* (Mortari); *Gli amanti male assortiti* (Mozart); *La Rabbia per il Soldo perduto* (Beethoven); *Panni Stesi* (Levignani-Sinigaglia).

The Experimental Theatre of Florence presented an afternoon for children on January 6 (*Befana,* the Italian child's Christmas Day). The program consisted entirely of dancing and included two ballets, *Circo Equestre* and Beethoven's *La rabbia per il soldo perduto.* The protagonists were members of the Civic Dance Group. Direction and choreography were by ANGIOLA SARTORI and the choreography of the solos were by the soloists themselves. The idea of having the soloists create their own dances made for variety, but somewhat spoiled continuity and composition.

On Christmas Day several artists who were being entertained at Villa Alegrias, the country home of LA MERI, were privileged to see a triad of dances in the spirit of the season executed by their hostess. These dances were titled *Three Episodes in the Life of the Virgin* and included *Annunciation,* by Corelli, the costume from CORREGIO'S *Immaculate Conception; Adoration,* by Vivaldi, the costume from FILLIPO LIPPI'S *Adoration; Crucifixion,* Bach, the costume from BELLINI'S *Dead Christ.*

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DANCE EVENTS REVIEWED

(*Continued from page* 29)

done; her line, symmetry and design were excellent; but as religious dances they were not important. In the religious dance all elements may be forgotten save sincerity, and a religious thought to be great in dance form must first be truly a religious outpouring of spirit, and after that, a dance.

Waldeen has had successful concert appearances in Mexico and this is the first concert of a tour that will take her to New York and Europe. She is a decided addition to our group of worthwhile concert dancers. Her interpretations are free, stressing the dramatic content of the dance, and she should go far.

Heloise Guilbert was the accompanist.

News

NINI THEILADE, premiere danseuse of the oft-postponed New York REINHARDT production, *The Eternal Road,* has withdrawn from the cast to begin her tour with DIMITRI ROMANOFF. See *Dance Event Calendar* for dates.

Confirmation of the frequently heard rumor that LA ARGENTINA and ESCUDERO, would hook up for a combined American tour with a company next season was obtained late in January. The contract has been signed, and next season will see these two Spanish dancers in a tour, handled by Metropolitan Musical Bureau. The company will be formed abroad.

AGNES DE MILLE, playing a few dance events on her way to New York from Hollywood, is completing direction of the dances for *Romeo and Juliet,* M-G-M's picturization of the Shakespeare romance. She will arrive in New York, for two scheduled performances, late in March.

New York was visited in January by DORA DUBY, American modern dancer, the bulk of whose appearances have been in France, Belgium and Spain in the last several years. For the past year she has been teaching the modern dance in the Mexican Government School of Dance in Mexico City, which she says has an enrollment of over five hundred pupils, and which she expects will in time make Mexico a leading contributor of personnel to the ranks of outstanding dancers. She has also been giving concerts in Mexico and other Latin-American countries, and left New York in February to appear in Havana. She plans a New York debut next fall.

Stopping in New York on her way back from a two-month vacation in Europe, Miss Duby said that the work of MARY WIGMAN was now lighter in tone than ever, and that the group work was outstanding.

SARITA, young Spanish dancer who first appeared in New York some months ago partnered with CARLOS DE VEGA, is touring alone.

CARMEN ROOKER, modern dance head at Bennett School, Millbrook, N. Y., was sponsored in a program at the Playhouse, Columbus, O., January 5, by STELLA BECKER.

ERIKA THIMEY, one of the leading dancers devoted to the religious dance, has been continuing her church appearances. On December 1, with a group of six girls, she presented a dance service, *Attitudes of Prayer,* at the United Church, Hyde Park, Chicago. All of December, she and the group toured through New York, New Jersey and Massachusetts, presenting both *Attitudes of Prayer* and *Through Cloven Skies,* in various Unitarian churches.

Miss Thimey is regularly in charge of

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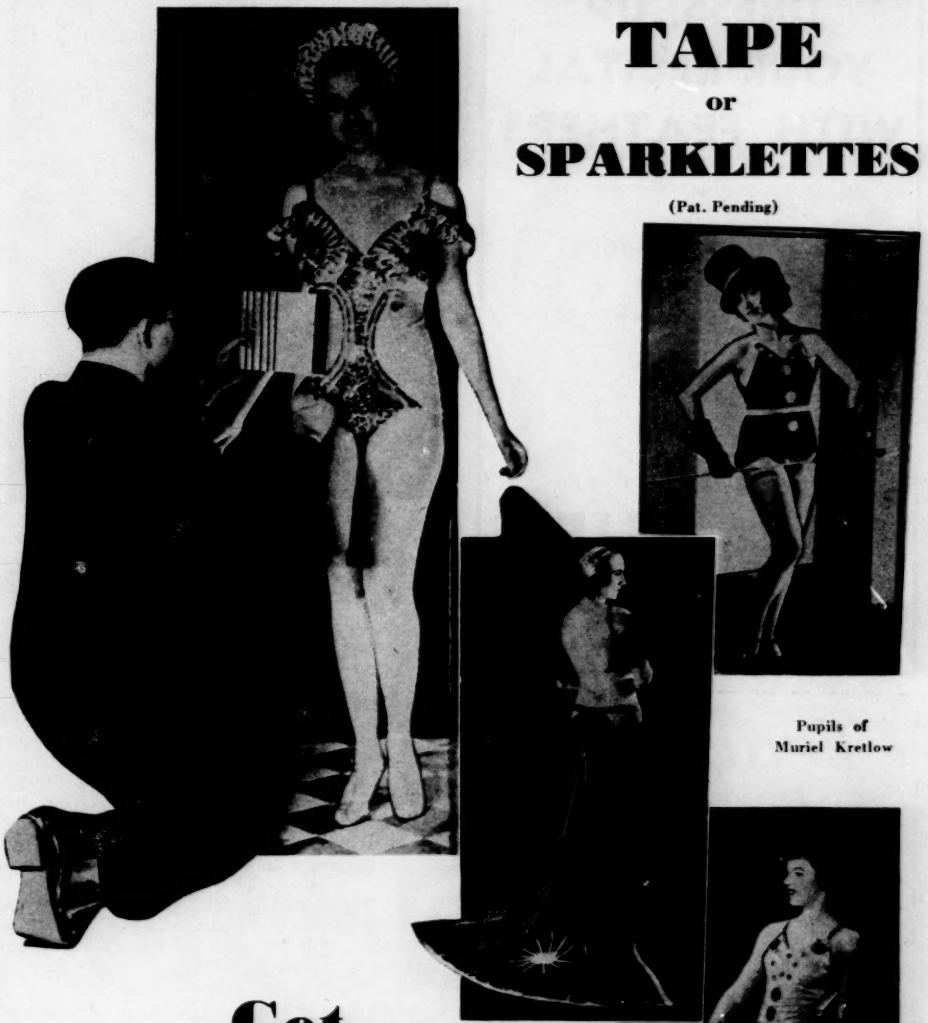

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Little JANE DENHAM *is one of the featured dancers in the* COLLENETTE *Ballet at the Pasadena Community Playhouse*

modern German dance work at the North Shore Conservatory, Chicago.

RAOUL PAUSE, teacher of San Francisco, Oakland and San Jose and head of the Ballet Moderne, has just returned from Europe, where he has spent six months in travel and study. Mr. Pause visited Greece and Egypt as well as various European countries, but reports that in his opinion Germany is doing the most interesting dancing and shows greater development and progress toward a dance form.

Mr. Pause plans to take his Ballet Moderne, a group of 18, to Cuba in the fall. Prior to that they will be seen on the Pacific Coast during the summer months.

WALDEEN gave a Los Angeles performance January 12 for the benefit of the Dance Theatre, presenting several new dances.

HELEN MARCH appeared informally January 25 in the STACK sisters' studio, L. A., and the Stack sisters, ROSEMARY and FRANCES, danced January 17 in Pasadena.

The Dance Theatre presented FRANCISCO AVELLAN, Spanish pianist, this month in its annual music program, devoted to Spanish dance music. Next Dance Theatre presentation is February 23: Aztec and Mayan dancers.

Until March 15 the Gallery for Living Artists of the Brooklyn Museum is holding an exhibit titled The Dance in Art, with dancers and the dance as subject matter for all types of artistic treatment. The exhibit is being very well attended.

ALEXANDRE GAVRILOV, it is reported, will return to a prominent position in the current ballet field as production director of the newly formed Russian Theatre in America. RICHARD HERNDON, theatrical producer, is executive director of the organization, which plans to present its first program soon.

TASHAMIRA is having sensational success in Jugoslavia, appearing for a full week at each of the national theatres.

Miriam Marmein made a whirlwind tour of New England in January and is again back in the city. Audiences everywhere responded enthusiastically to *Career,* her dance mime outline of a dancer's life.

OLGA VALENTINE and her Ballet Group appeared with the Woman's Symphony Orchestra at the Studebaker Theatre, Chicago, January 12, presenting ELEANOR EVEREST FREER'S *Ballet Fantasie* from *Legend of Spain.*

Mrs. Freer's operatic compositions, most of which include excellent ballet scores, have won wide acclaim. It is now possible for dancers to obtain orchestrated scores of the dances from two of the Freer works. *Legend of Spain* and the charming Indian opera, *The Chilkoot Maiden.*

VIRGINIA STEWART, compiler of the recent book, *Modern Dance,* is now making arrangements for her 1936 dance tour: her fourth summer as dance tour director to the Wigman School, Dresden.

This summer the group will leave New York June 25, to spend four weeks at the Wigman special summer session in Berlin; the last two weeks of July attending the International Dance Festival in Berlin; to witness the opening events of the Olympics, and see the *Olympic Youth* pageant August first, with children's and adults' group dances directed by MAJA LEX, HARALD KREUTZBERG and MARY WIGMAN.

The Wigman summer school, transferred to Berlin from Dresden because of the capital's unusual dance activity, will present four major courses: dancers', teachers,' introductory, and music for accompanists. The summer faculty will include: MARY WIGMAN, GRETL CURTH, GISELA SONNTAG, DRUCILLA SCHROEDER (American member of group), HANS HUBER and HANNS HASTING.

Mills College, Oakland, Calif., has watched with interest the reception TINA FLADE received in her New York concert. She is expected back at the College to resume charge of the Dance Department very soon.

TED SHAWN and His Men Dancers were enthusiastically received in San Francisco.

On February 10 FLORENCE GORDON appeared in a dance concert at the Ebell Theatre. Miss Gordon has studied for three years with MARY WIGMAN and holds a certificate from her school. This is her first American appearance, and is the first concert of a tour which will take her to New York.

BOOKS REVIEWED

(*Continued from page 6*)

been as biased as the review says I would not have included the great American dancers in the book nor perhaps even the German dancers other than Wigman. My reasons for compiling the book *Modern Dance* was solely to present to the dance public the self-written dance philosophies and ideals of the great modern dancers, who happen to be those included in the book. The book is not biased, it was not intended so, and the satisfaction expressed by Martha Graham in the book should be ample verification.

Because you hear of me only in connection with Mary Wigman does not necessarily imply that I am "completely biased" in the direction of Mary Wigman, the modern German Dance, or of Germany. My interest and activity is solely in the dance as an art quite removed from political idea.

From Diaghileff (and before) to Mary Wigman and Martha Graham the movement of evolution has been fought on the stage and not by print or mouth.

The book *Modern Dance* was compiled and stands as a reference in the dance library for those who wish to refer again or to learn

for the first time what the great modern dancers themselves believe and what ideals of art they stand for.

In the book I do not give credit for the entire modern movement to the German school which was and is Wigman. The modern dance in America is a thing distinct, even though in some parts it was certainly affected by the concerts in this country of the German dancers. The great American dancers in New York are not known widely in other parts of the country and so have not yet influenced the development of dance to a great degree in other parts of the country. Most people in what New York calls the provinces must rely upon what they read, for they see very little. I cannot see that the provincial people will be swept into a period of dancing the modern German style by the reading of my book! But they will learn what Martha Graham, Mary Wigman and others are striving for in the matter of the art of the dance.

VIRGINIA STEWART.

EDITORIAL

(*Continued from page* 8)

them mentally alert and physically graceful, it is my opinion that ballroom dancing is not the only kind of dancing that a child needs. The claim that a child should start ballroom dance instruction between the ages of seven and eight years can be argued, for the need of ballroom dancing at that age is limited.

"It is my opinion that the medical profession generally is not condemning tap dancing as a means of ruining the physiques of our young girls. To the contrary, it is being recommended as beneficial exercise.

"Any dancing teacher who has had experience in teaching ballet will agree that toe dancing, which is a part of ballet training, should *not* be attempted at an early age."

The article, unfortunate as it is, with the possibility that many mothers, reading it, will be moved to withdraw their children from dancing school, is regretted by all, but no doubt Mr. Murray more than anyone else will regret the righteous protest he has called down upon himself. If the esteem of one's colleagues is worth anything, such is not the way to win it. Though one may have little use for the esteem of one's colleagues at the moment, so powerful a body of adverse opinion, concentrated on one point, cannot fail to make itself felt.

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Feb. 20	Carola Goya	Potsdam, N. Y.	
Feb. 20	Monte Carlo Ballet	Louisville	Memorial Aud.
Feb. 20	Agnes De Mille	St. Louis	Woman's Club
Feb. 21	Carola Goya	Fredonia, N. Y.	
Feb. 21	Jooss Ballet	Washington, D.C.	Nationai
Feb. 21-22	Monte Carlo Ballet	Cincinnati	Music Hall
Feb. 22	Carola Goya	Oil City, Pa.	
Feb. 23	Aztec-Mayan Dancers	Los Angeles	Dance
Feb. 23	Trudi Schoop's Comic Ballet	Chicago	Studebaker
Feb. 24	Carola Goya	St. Catherine's, Ont.	
Feb. 24	Jooss Ballet	Brooklyn	Academy of Music
Feb. 25	Monte Carlo Ballet	Ft. Wayne, Ind.	Shrine
Feb. 25	Carola Goya	Bay City, Mich.	
Feb. 25	Philadelphia Ballet	Philadelphia	Olney H. S.
Feb. 25	Grace and Kurt Graff	Chicago	Goodman
Feb. 26	Nini Theilade–Dimitri Romanoff	Utica, N. Y.	Majestic
Feb. 26	Monte Carlo Ballet	Toledo	Museum of Art
Feb. 26	Jooss Ballet	Philadelphia	Academy of Music
Feb. 27	Ted Shawn and Men	Chicago	Studebaker
Feb. 27	Carola Goya	Elkhart, Ind.	
Feb. 27-28	Monte Carlo Ballet	Detroit	Masonic Temple
Feb. 27	Jooss Ballet	Allentown, Pa.	Lyric
Feb. 28	Carola Goya	Decatur, Ill.	
Feb. 29	Nini Theilade	New York	Columbia U.
Feb. 29	Jooss Ballet	White Plains, N. Y.	County Center
Feb. 29	Theilade-Romanoff	New York	McMillin Theatre
Mar. 1	Humphrey-Weidman	New York	Y.M.H.A.
Mar. 1	Carola Goya	Chicago	Orchestra Hall
Mar. 2	Monte Carlo Ballet	Nashville	Ryman Aud.
Mar. 2	Carola Goya	Pine Bluff, Ark.	
Mar. 2	Theilade-Romanoff	Harrisburg, Pa.	Wm. Penn H. S.
Mar. 3	Theilade-Romanoff	Cleveland	Euclid Ave. Temple
Mar. 3	Carola Goya	Eldorado, Ark.	
Mar. 3	Monte Carlo Ballet	Montgomery, Ala.	Sidney Lanier Aud.
Mar. 3	Harald Kreutzberg	Brooklyn	Academy of Music
Mar. 4	Carola Goya	Marshall, Tex.	
Mar. 4	Monte Carlo Ballet	Macon, Ga.	Municipal Aud.
Mar. 4	Agnes De Mille	Des Moines	Woman's Club
Mar. 5	Theilade-Romanoff	Terre Haute	Hippodrome
Mar. 5	Philadelphia Ballet	Philadelphia	Temple U.
Mar. 5	Carola Goya	Shreveport, La.	
Mar. 5	Monte Carlo Ballet	Savannah	
Mar. 6	Carola Goya	Vicksburg, Miss.	
Mar. 6	Monte Carlo Ballet	Orlando, Fla.	City Aud.
Mar. 7	Carola Goya	Baton Rouge, La.	
Mar. 8	Benjamin Zemach	New York	Y.M.H.A.
Mar. 9	Carola Goya	Lafayette, La.	
Mar. 9	Theilade-Romanoff	Manitowoc, Wis.	Lincoln H. S.
Mar. 10	Theilade-Romanoff	La Salle, Ill.	Matthiessen
Mar. 11	Carola Goya	Tyler, Texas	
Mar. 12	Carola Goya	Dallas	
Mar. 12	Theilade-Romanoff	South Bend, Ind.	H. S. Aud.
Mar. 13	Carola Goya	Wichita Falls, Tex.	
Mar. 14	Jacques Cartier	New York	Wash. Irving H. S.
Mar. 16	Carola Goya	Muscogee, Okla.	
Mar. 16	Theilade-Romanoff	Winston-Salem, N. C.	Reynolds Aud.
Mar. 17	Carola Goya	Topeka	
Mar. 18	Theilade-Romanoff	Montevalla, Ala.	Palmer Hall
Mar. 19	Carola Goya	Salt Lake City	U. of Utah
Mar. 20	Carola Goya	Boise, Idaho	
Mar. 20	Theilade-Romanoff	Hattiesburg, Miss.	Auditorium
Mar. 21	Martha Graham	Vancouver, B. C.	
Mar. 21	Harald Kreutzberg	New York	Columbia U.
Mar. 23	Martha Graham	Seattle	
Mar. 23	Carola Goya	Walla Walla, Wash.	
Mar. 23	Theilade-Romanoff	Ardmore, Okla.	Grotto
Mar. 24	Theilade-Romanoff	Fort Worth, Tex.	Paschal H. S.
Mar. 24	Carola Goya	Yakima, Wash.	
Mar. 24	Ted Shawn & Co.	Brooklyn	Academy of Music
Mar. 25	Carola Goya	Missoula, Wash.	
Mar. 25	Martha Graham	Portland, Ore.	
Mar. 25	Theilade-Romanoff	Paris, Texas	Grand
Mar. 25	Philadelphia Ballet	Philadelphia	Bellevue-Stratford
Mar. 26	Carola Goya	Great Falls, Mont.	
Mar. 27	Carola Goya	Billings, Mont.	

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